

BOOK 3
PIANO

EMI Buskers





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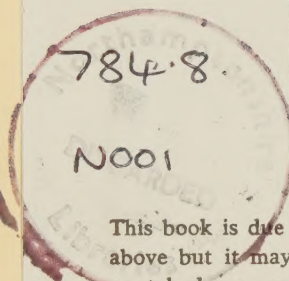
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PIANO BOOK 3

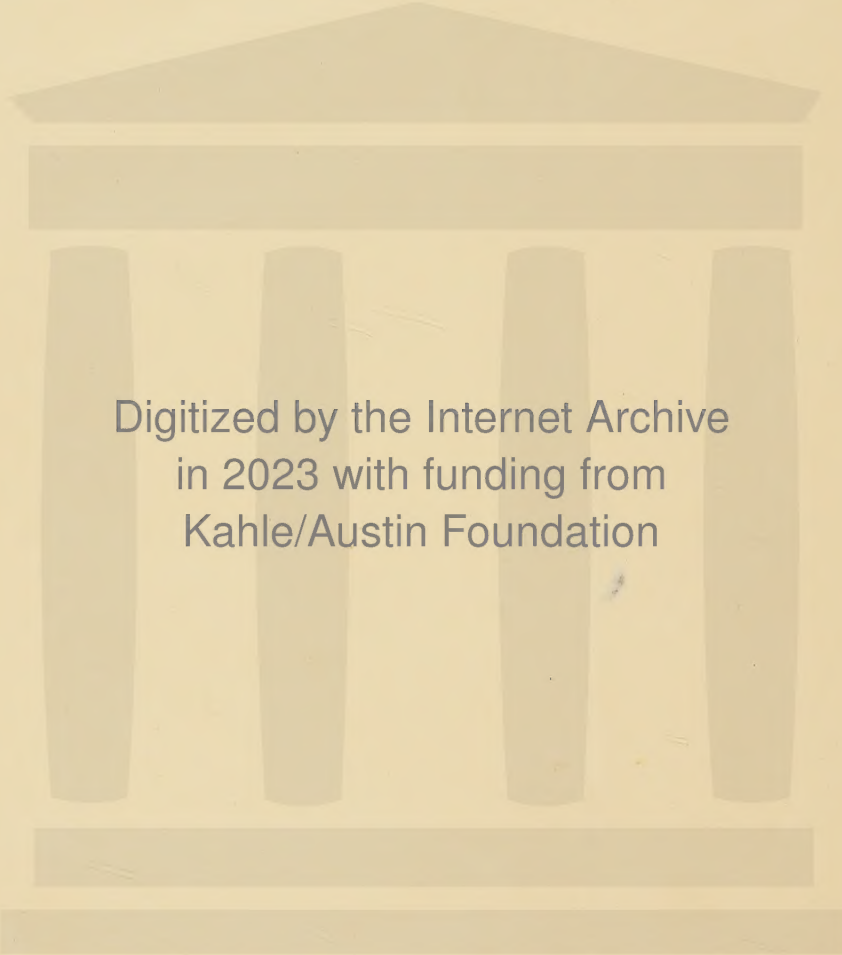
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EMI Buskers

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1 AT THE CAFE CONTINENTAL

By Jimmy Kennedy & Will Grosz

At the ca - fe Con - ti - nen - tal

like a fool I fell in love

It was all so ac-ci-den-tal pick-ing up a la-dy's

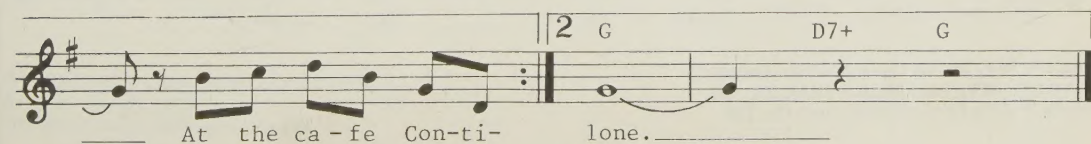
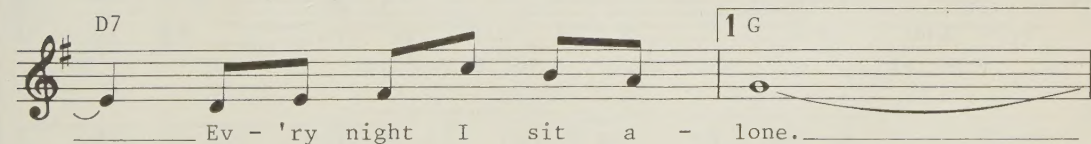
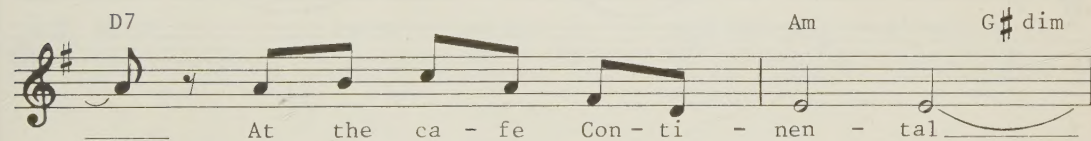
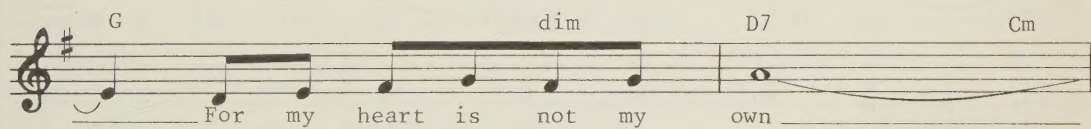
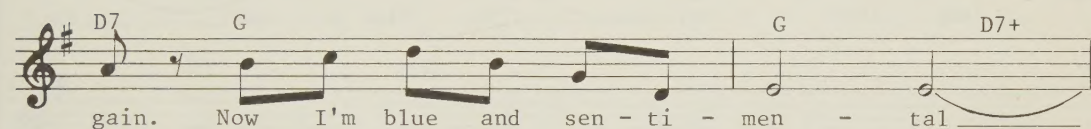
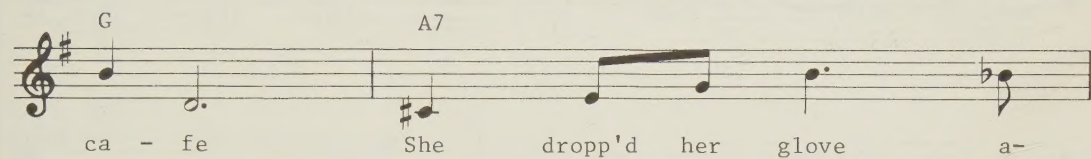
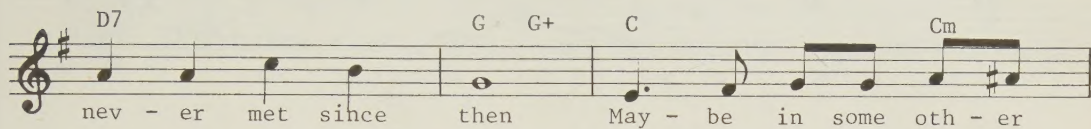
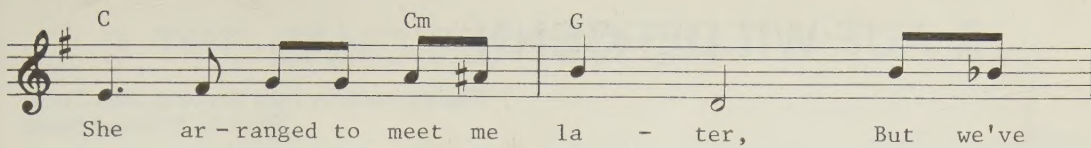
glove. I had eyes but for her on - ly

as we sipp'd a glass of wine

And I told her I was lone - ly

So she slipp'd her hand in mine.

Chords: G, D7+, G, dim, D7, Cm/A, D7, Am, G#dim, D7, G, D7+, G, Bbdim, D7, Cm, D7, Am, G#dim, D7/A, G



2 AUF WIEDERSEHN

English words by John Sexton & John Turner

Music by Eberhard Storch

C G7 C C#dim

Auf Wie - der - seh'n Auf Wei - der - seh'n We'll

G7 E bdim C G7 C C7 F

meet a - gain sweet - heart This love - ly day

C Am D7

has flown a - way The time has come to

G7 C

part We'll kiss a - gain like this a - gain

C#dim G7 E bdim C G7 C C7

Don't let the tear - drops start With

F C Am

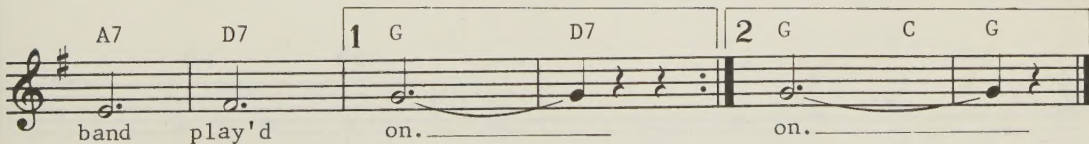
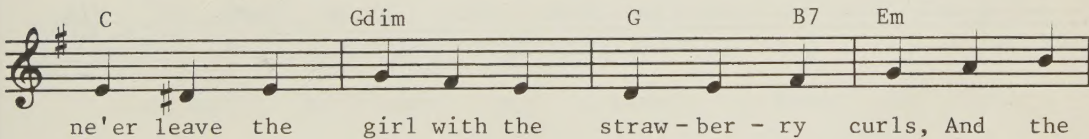
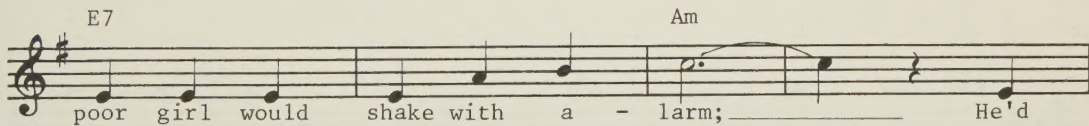
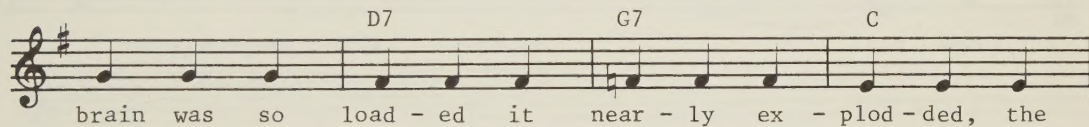
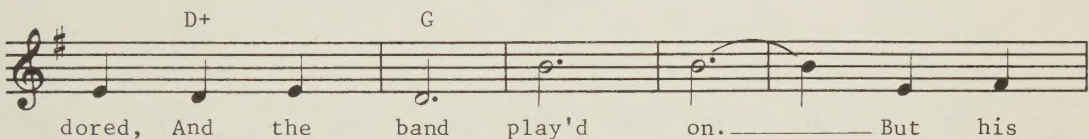
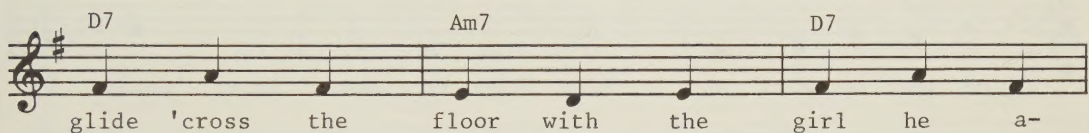
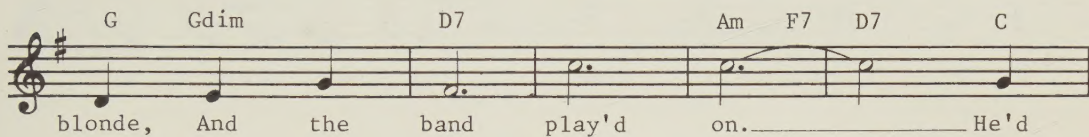
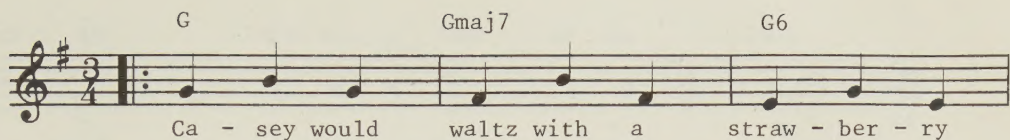
love that's true I'll wait for you Auf

Dm7 Fm6 G7 1 C A b7 G7 C 2 C A b7 C

Wie - der - seh'n Sweet - heart. Auf heart.

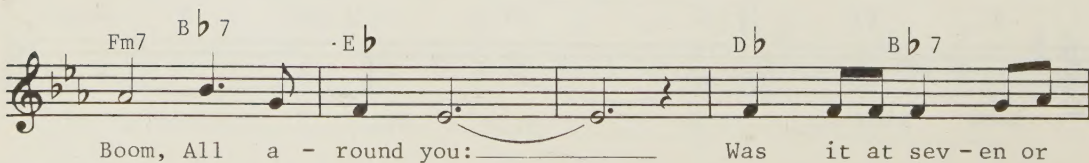
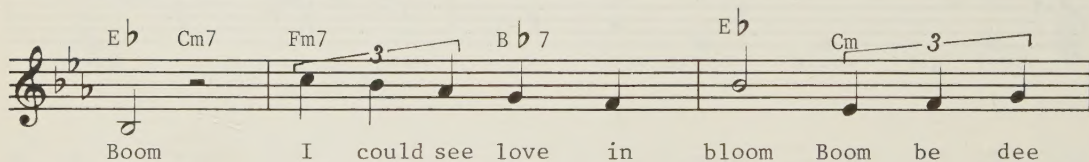
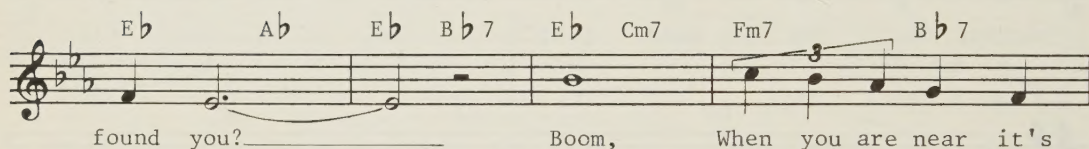
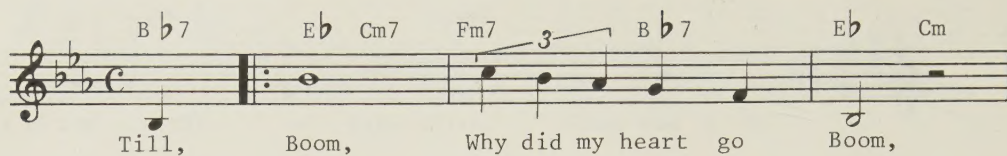
3 THE BAND PLAYED ON

Words by J. F. Palmer
Music by Chas B. Ward



4 BOOM

Original words by E. Ray Goetz
English words by R. Campbell Hunter
Music by Charles Trenet



E^b Cm7 D^b B^b7 E^b

half past e - lev - en, Or cruis - ing a - bout the Pa - ci - fic,

A^b6 A^bm6 E^b6/G

I on - ly know That I can't let you go Your ef -

Cm6/A D7 G B^b7 E^b Cm7

fect up - on me is ter - if - ic: Boom,

Fm7 B^b7 E^b Cm7

When we're a bride and groom,

Fm7 B^b7 E^b Cm7

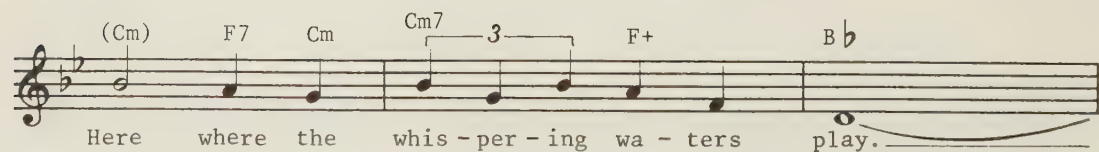
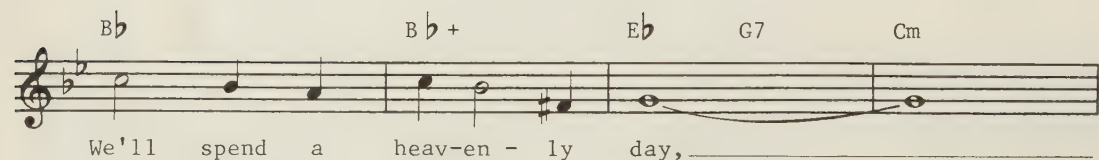
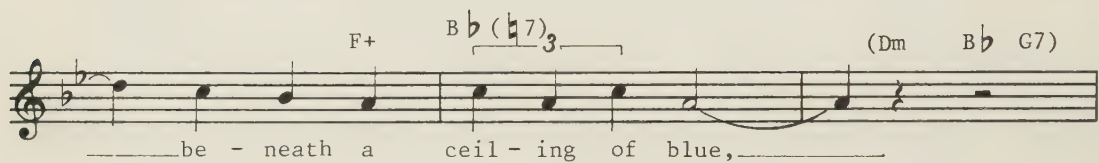
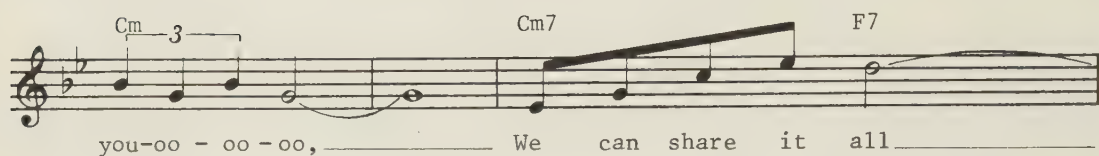
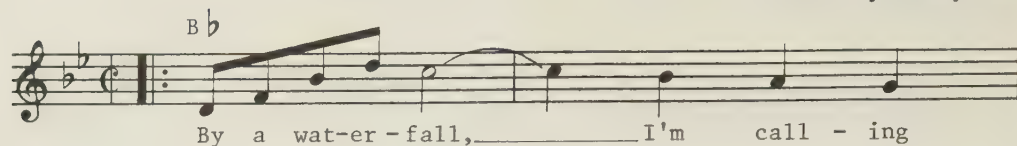
Oh, won't my heart go Boom, Boom be dee

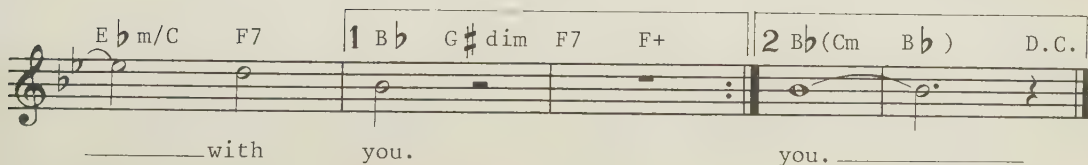
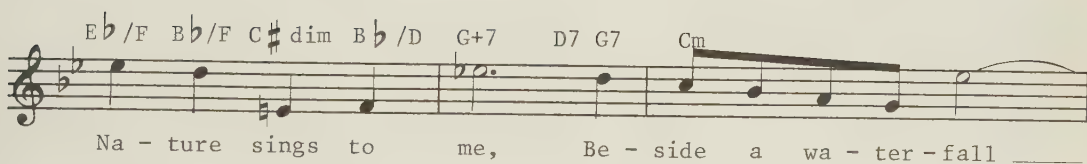
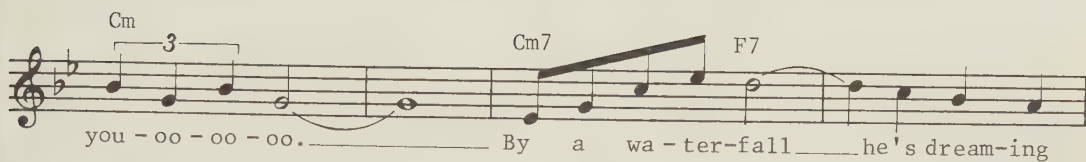
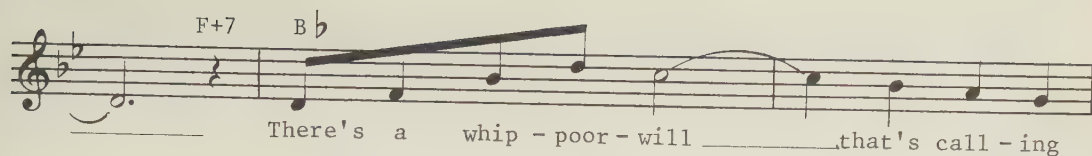
Fm7 B^b7 1 E^b Cm7 Fm7 B^b7 2 E^b A^b E^b

Boom, 'Cos I love you. Till love you.

5 BY A WATERFALL

Words by Irving Kahal
Music by Sammy Fain





6 CAN'T WE TALK IT OVER

Words by Ned Washington
Music by Victor Young

Slowly

The musical score is written in E-flat major (three flats) and 4/4 time. It consists of seven staves of music. The first staff begins with a repeat sign and a double bar line. The melody is primarily composed of eighth and quarter notes, with some half notes. The lyrics are written below the notes. Chord symbols are placed above the staff at various points. The second staff has a long horizontal line under the word 'through.' The third staff has a long horizontal line under the phrase 'This is the right thing to do?'. The fourth staff has a long horizontal line under the word 'nights'. The fifth staff has a long horizontal line under the word 'be-fore'. The sixth staff has a long horizontal line under the word 'dear,'. The seventh staff has a long horizontal line under the word 'dear,'. The score ends with a double bar line.

Can't we talk it o - ver? Let's talk it o - ver, Be-fore you tell me you're
 through. _____ Can't we sit to-gether And fig - ure wheth-er
 This is the right thing to do? _____ I hate the thought of spending
 nights all a - lone, Miss-ing the thrill of nights that we've known.
 Can't we talk it o - ver be-fore it's o - ver? Be-fore you whisper "Good-
 -bye for ev-er", Let's talk it o - ver dear, _____

7 CHARMAINE

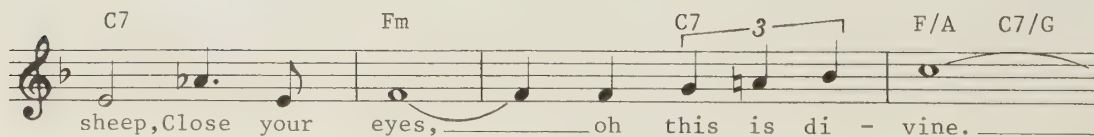
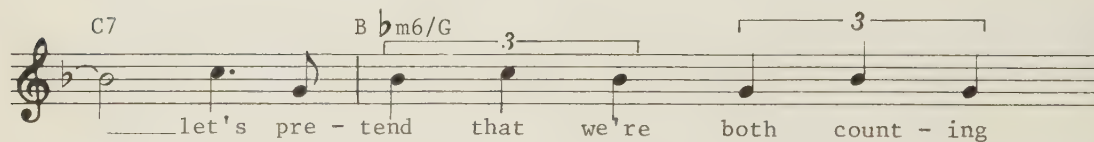
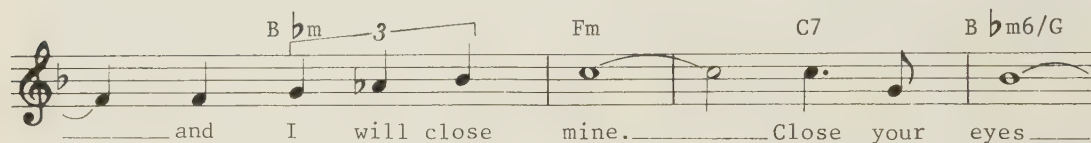
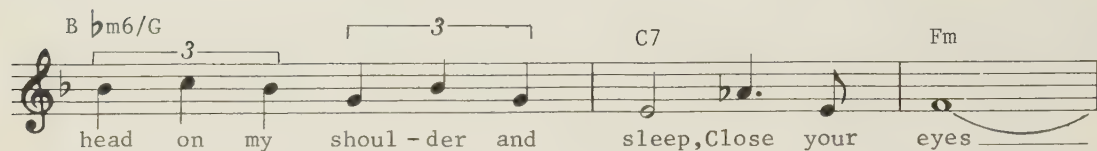
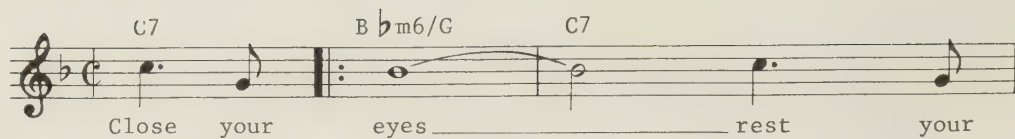
By Erno Rapee & Lew Pollack

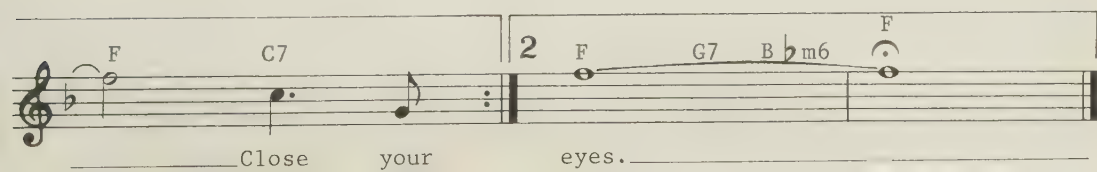
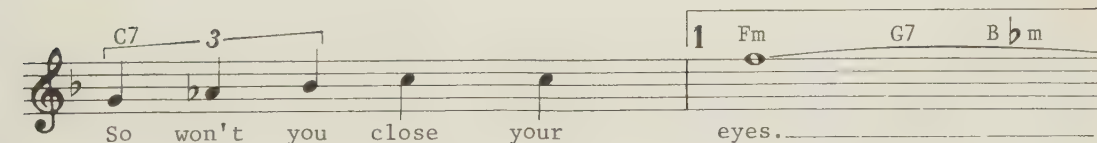
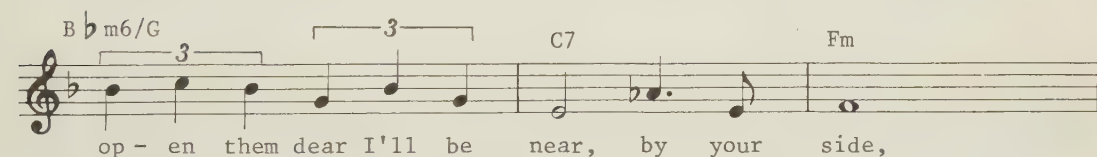
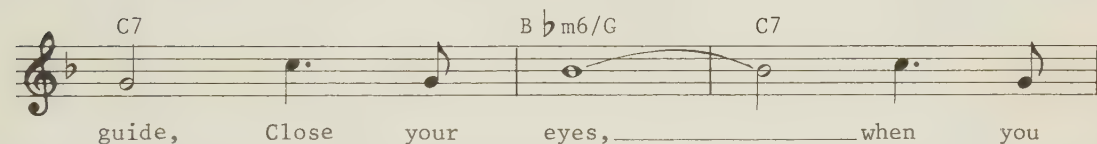
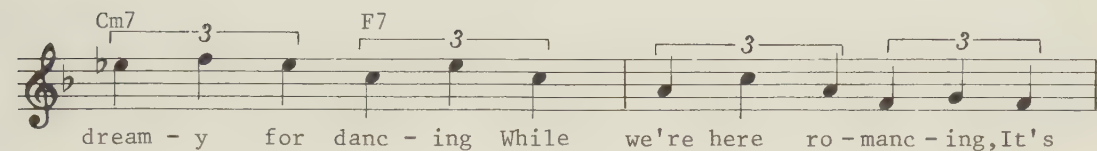
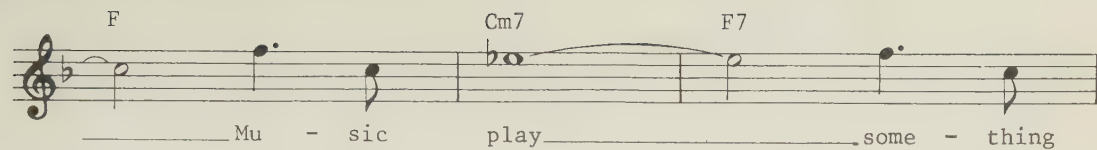
I won-der why you keep me wait - ing, Char-
 maine cries in vain, I won - der when
 blue - birds are mat - ing, Will you come back a-
 gain, I won-der if I keep on pray - ing, will
 our dreams be the same. I won - der if
 ev-er you think of me, too, Char - maine's
 wait - ing, just wait - ing, for
 you. I you.

Chords: B \flat , E \flat , E \flat maj7, E \flat 6, E \flat , E \flat dim, B \flat 7/F, Fm, B \flat 7, B \flat +, E \flat , B \flat +7, E \flat , B \flat m6/C, C7, Fm, C7, Fm / / / / C7, Fm, A \flat m6/F, E \flat /B \flat , C+7, F9, B \flat 7, B \flat +, 1 E \flat , F# dim, B \flat 7/F, B \flat +7, 2 E \flat .

8 CLOSE YOUR EYES

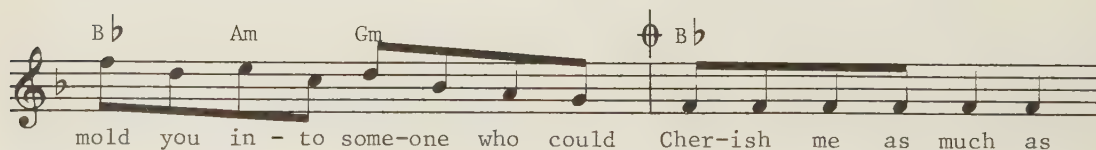
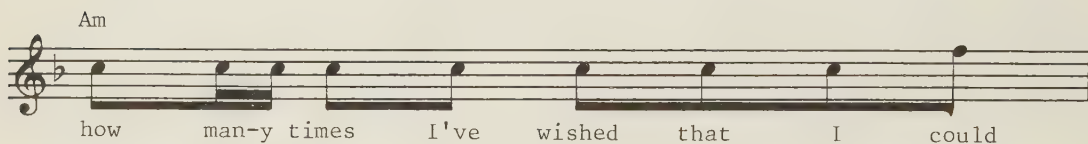
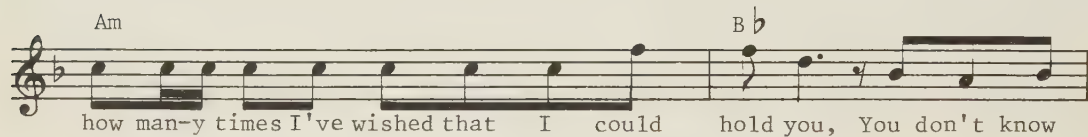
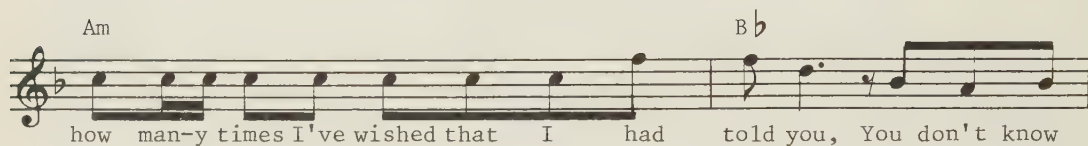
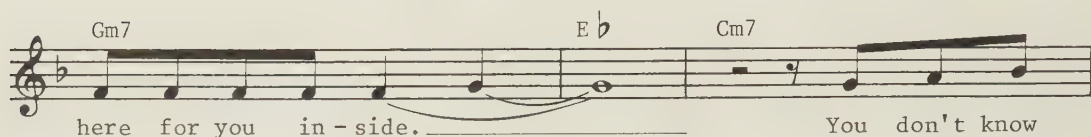
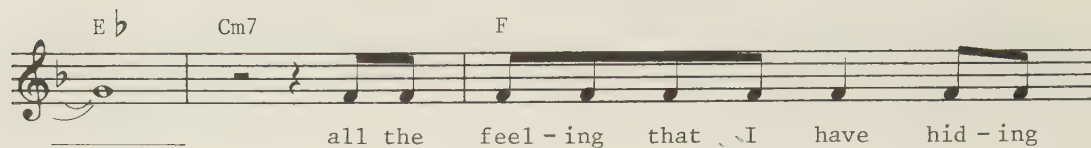
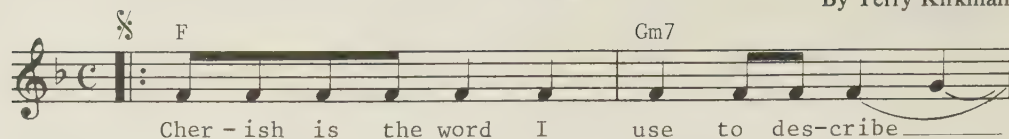
By Bernice Petkere

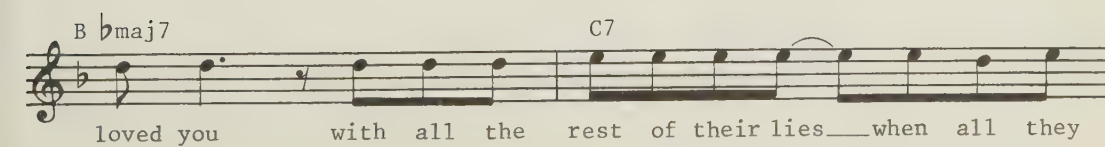
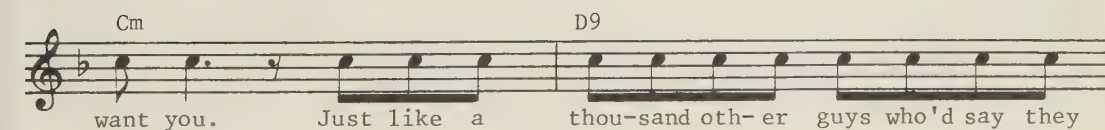
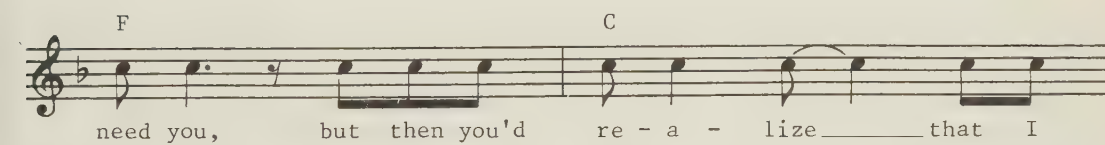
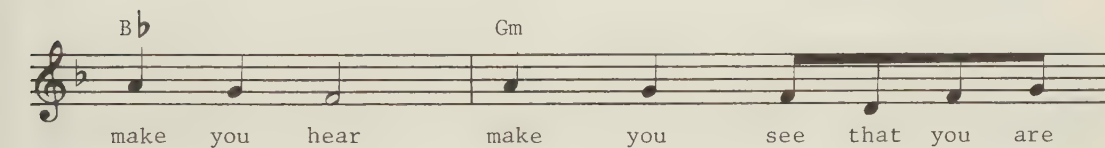
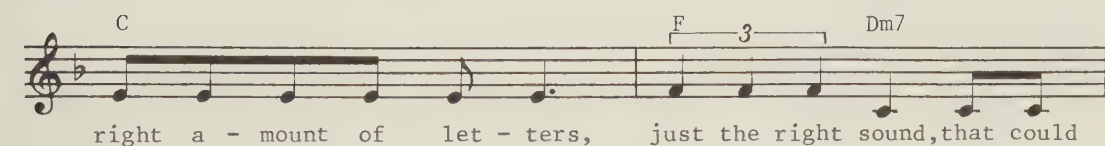
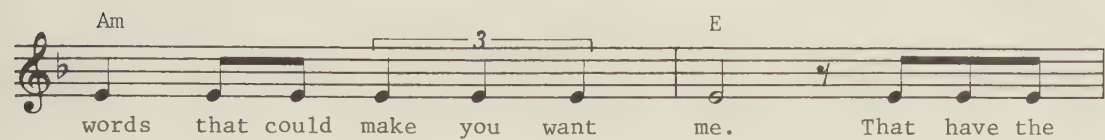
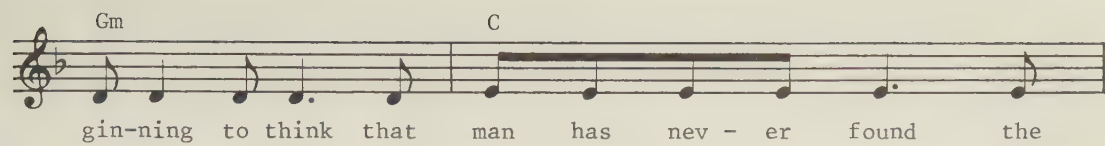


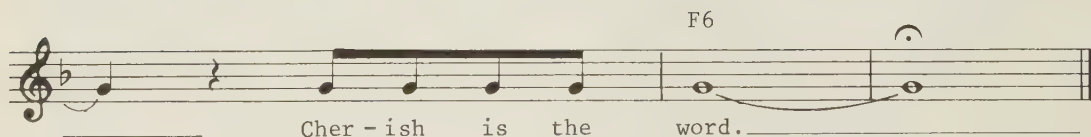
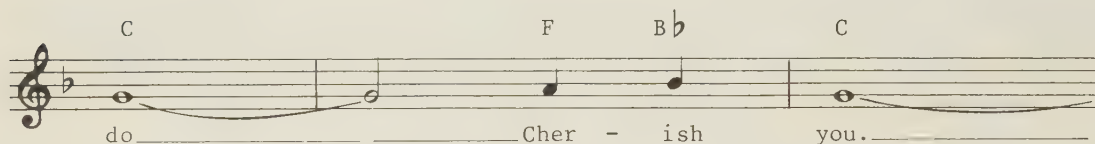
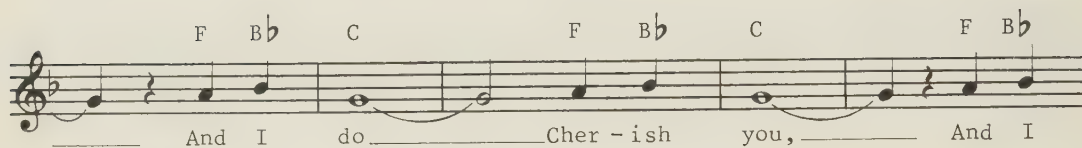
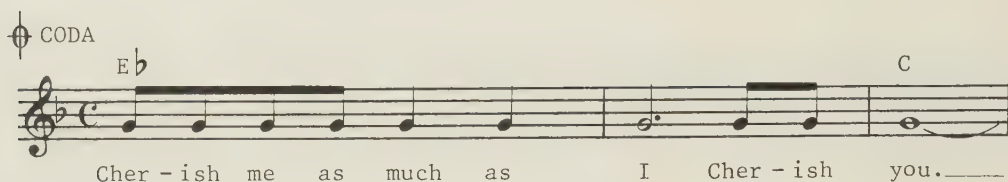
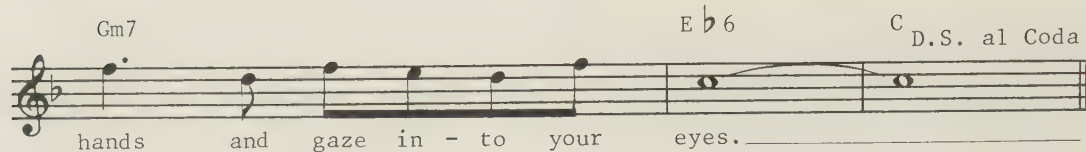
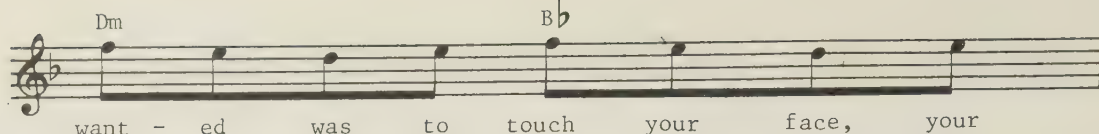


9 CHERISH

By Terry Kirkman





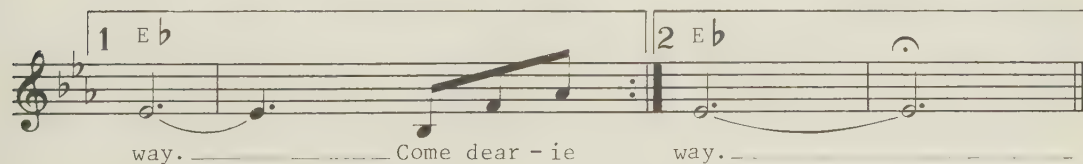
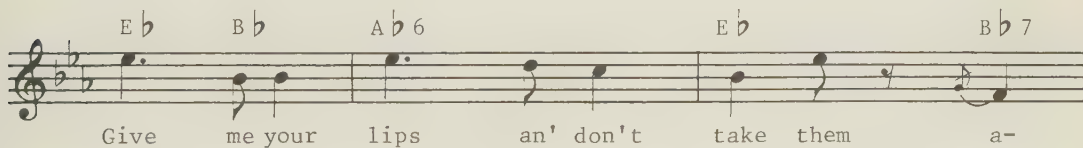
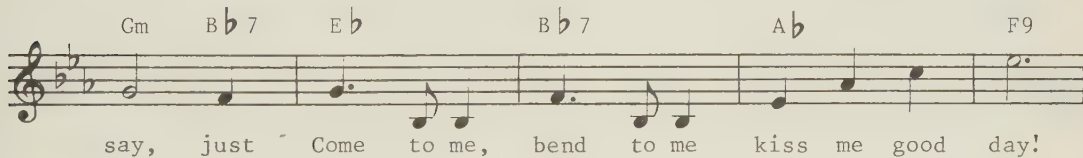
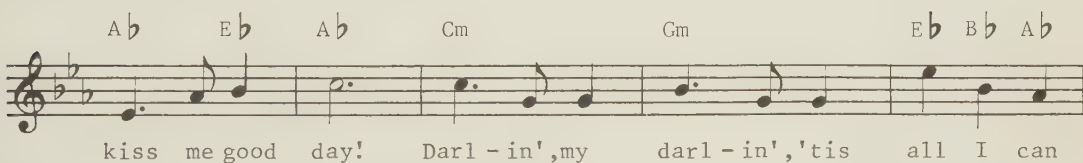
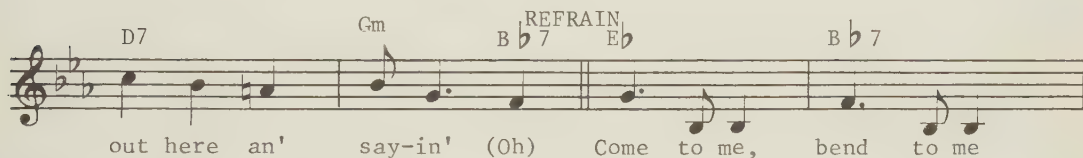
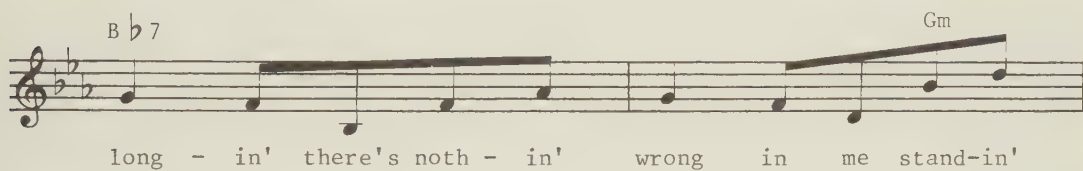


2. Perish is the word that more than applies
 to the hope in my heart each time I realize
 That I am not gonna be the one to share your dreams,
 That I am not gonna be the one to share your schemes,
 That I am not gonna be the one to share what seems
 to be the life that you could Cherish as much as I do yours.

3. As Verse 1.

10 COME TO ME, BEND TO ME

Words by Alan Jay Lerner
Music by Frederick Loewe



✓ 11 DINAH

Words by Sam M. Lewis & Joe Young
Music by Harry Akst

Moderato

G

Di - nah, _____ is there an - y - one fi - ner, _____

Am7 D9 G G⁰

_____ In the State of Ca - ro - li - na? _____ If there is and you know 'er, _____

Am7 D7 G

Show her to me! _____ Di - nah, _____ with her Dix-ie eyes blaz-in', _____

Am7 D9

_____ How I love to sit and gaze in, _____ To the eyes of Di - nah

G C⁰ Em B7 Em G+

Lee. _____ Ev - 'ry night _____ why do I _____

G A7 Am7/D7 D7 Em Em7/D A7/C# A7

shake with fright? _____ Be - cause my Di - nah might _____ change her mind _____ a-bout

Am7 Eb9 D9 G

me. _____ Di - nah, _____ if she wan-der'd to

Gma7 Am7 D9

Chi - na, _____ I would hop an o - cean li - ner, _____ Just to be with Dinah

1 G Am7 Eb9 D9 2 G Am7 G

Lee. _____ Lee. _____

12 GIVE MY REGARDS TO BROADWAY

By George M. Cohan

Give my re - gards to Broad - way re-

mem-ber me to Her-ald Square, Tell all the

gang at For - ty Sec - ond Street that I will

soon be there, Whis - per of how I'm

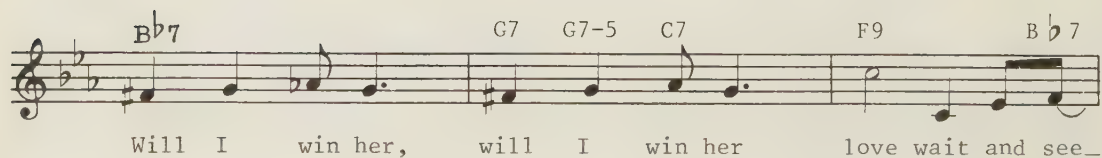
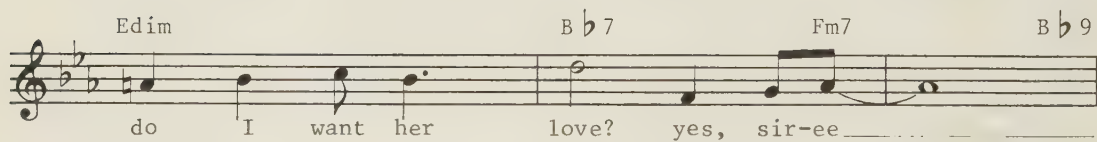
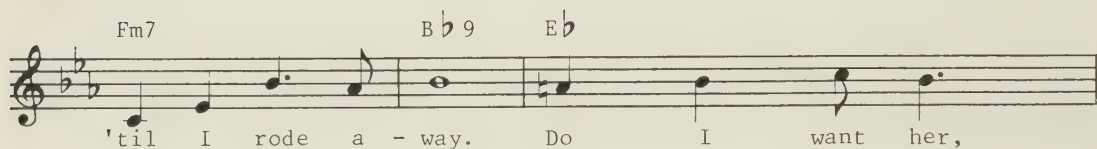
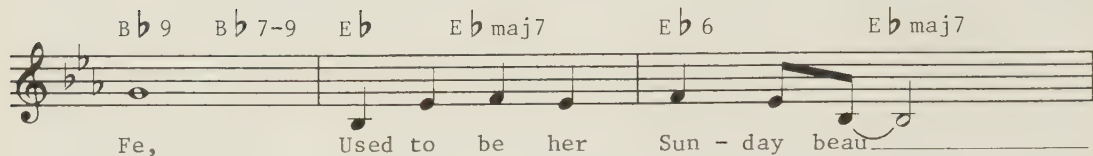
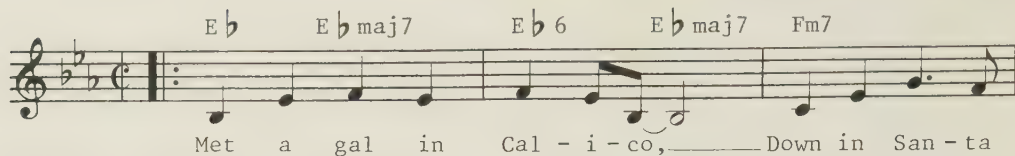
yearn - ing to min - gle with the old - time throng,

Give my re - gards to old Broad - way and say that

I'll be there 'ere long.

13 GAL IN CALICO

Words by Leo Robin
Music by Arthur Schwartz




E^b
E^b maj7
E^b
E^b maj7
Fm7

——— Work-ing with a Ro-de-o, ——— Go from town to

town; See most ev - 'ry kind of gal,

B \flat m7 E \flat 7 A \flat maj7 Fm7



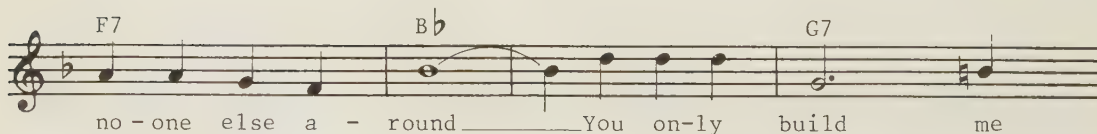
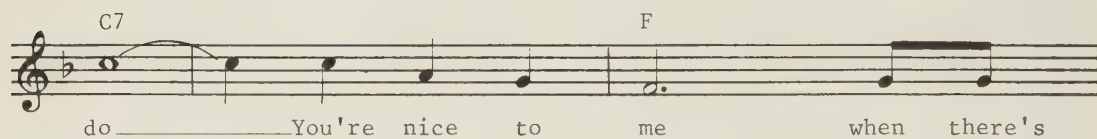
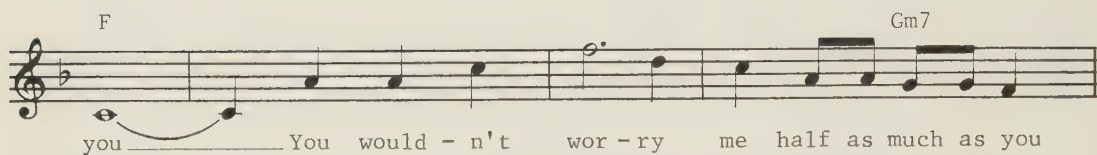
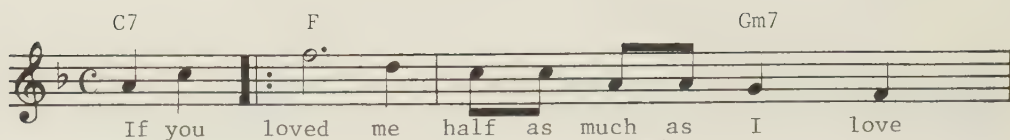
sing? Yip - pee Yi Yip - pee

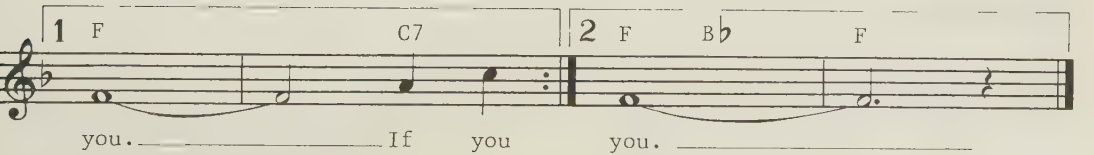
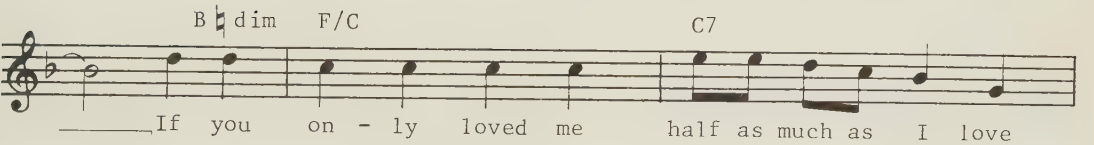
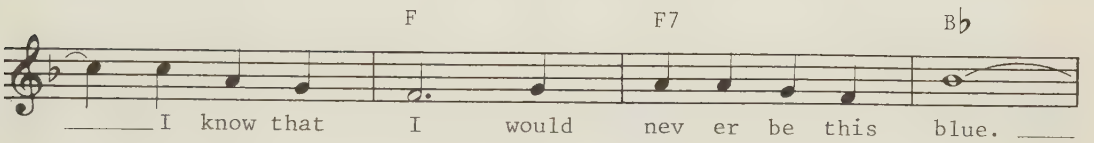
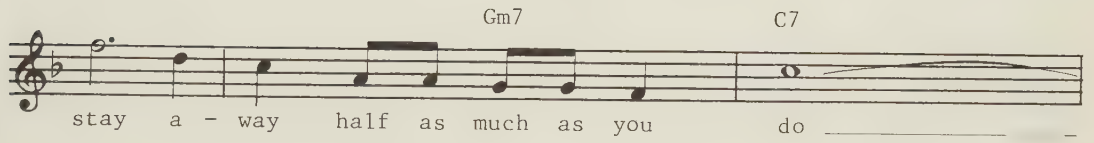
Yo My lit - tle gal in Cal - i -

1 E \flat Fm7 E \flat B \flat 9 | 2 E \flat Fm7 B \flat 7 E \flat

14 HALF AS MUCH

By Curley Williams





15 HAWAIIAN WAR CHANT

Words by Ralph Freed
Music by Johnny Noble & Leleiohaku

G

There's a sun-ny lit-tle fun-ny lit - tle mel-o-dy

That was start-ed by a na - tive down in Wai - ki - ki

C G

He would gath-er a crowd down be-side the sea

D7 G D7+

And they'd play his gay Ha-wai-ian chant

G

Soon the oth-er lit - tle na - tives start-ed sing-in' it

And the hu-la hu-la maid-ens start-ed swing-in' it

C G

Like a trop-i-cal storm that's the way it hit

D7 G G7 C G

Fun-ny lit-tle gay Ha-wai-ian Chant Ow way

D7 G G7 C G D7 G

tah Tu-a-lan Me big bad fight-in' man

16 IN A SHADY NOOK

Words by Harry Pearce
Music by Ed., G. Nelson

G7 C E7

In a sha-dy nook, by a bab-bling brook,

F#dim C A7 Dm7 G7 Gm6/Bb A7

'Mid the flow'rs I spend hours ev-'ry day,

D9 G7 C E7 F

That old sha-dy nook and that bab-bling brook

A7 D7

They're my mem-'ry book, since you're a-

G7 Dm7 G7 C

way. I can hear the strain of the

E7 A7 Dm7 G#dim F F6

birds re-frain, But it's not the same, since we have

Fm6 G7 C E7 F

part-ed, In a sha-dy nook, by a bab-bling brook,

A7 D7 G7

That's where I fell in love with

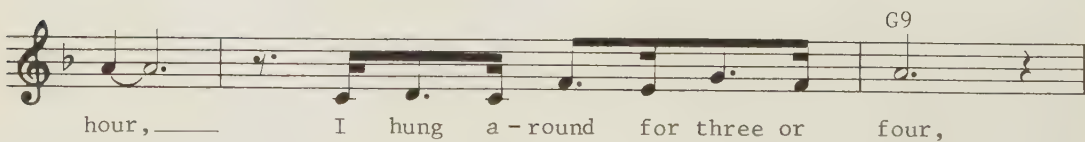
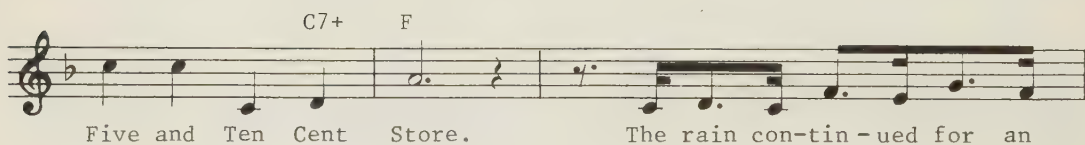
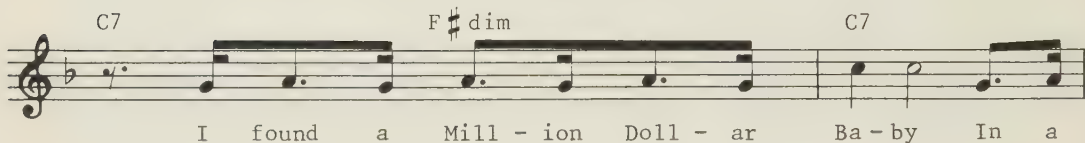
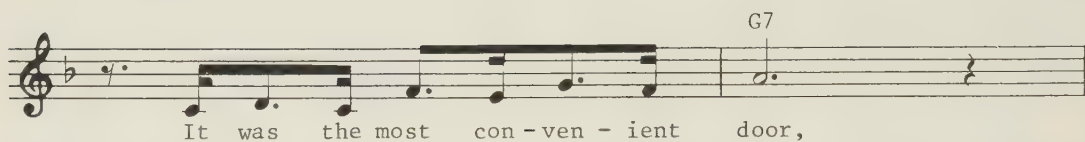
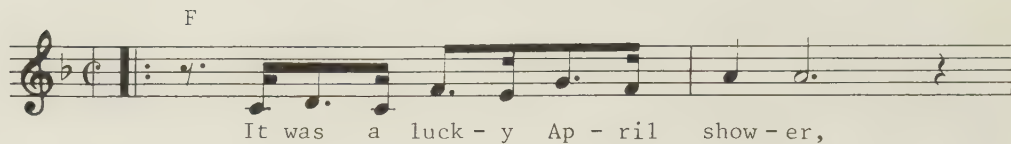
1 C Ebdim Dm7 G7 2 C F7 C

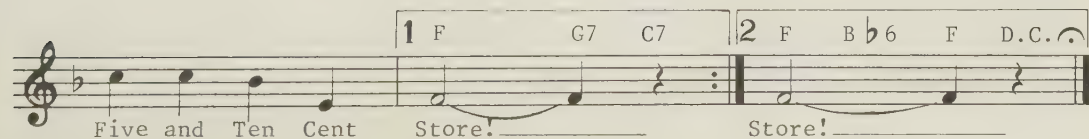
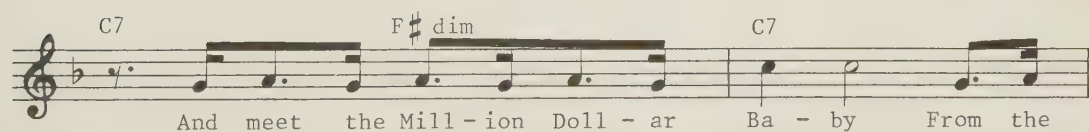
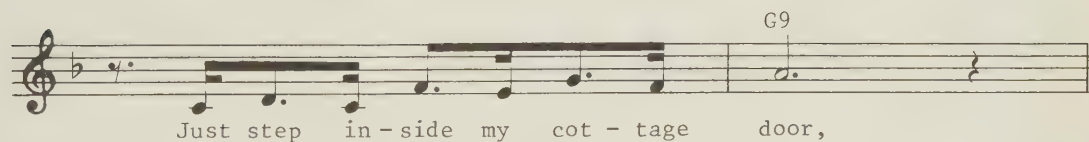
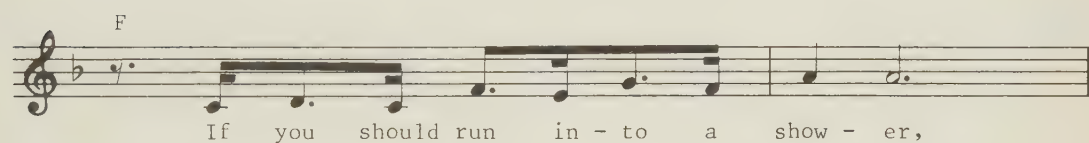
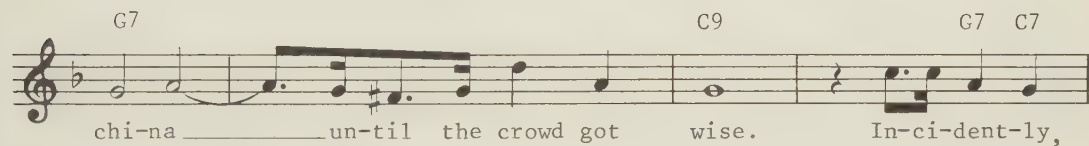
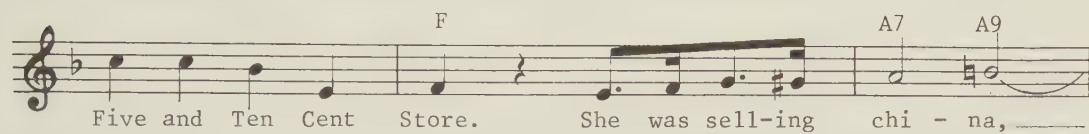
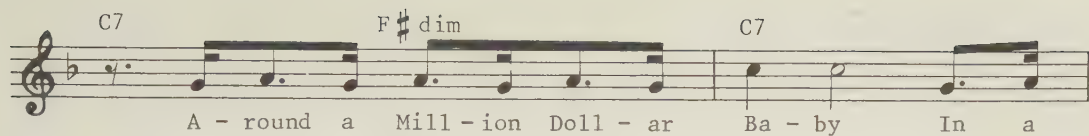
you. In a you.

17 I FOUND A MILLION DOLLAR BABY

Words by Billy Rose and Mort Dixon

Music by Harry Warren





18 IDA

Words by Eddie Munson
Music by Eddie Leonard

C Ab 9/Eb G7/D

I - da! Sweet as ap - ple ci - der,

Dm G7 G+ C E7

Sweet - er than all I know

A7 Eb 7 5b A7 D7 Ddim

Come out! In the sil - v'ry moon - light

D7 G7 Gdim

Of love we'll whis - per so soft and low!

G7 C Ab 9/Eb G7/D

Seems I can't live with - out you,

Dm G7 G+ C E7 A7

Lis - ten Oh! hon - ey do! I - da!

D7 Ddim D7 C Eb dim

I i - dol - ize yer, I love you I - da

Dm7 G7 1 C Eb dim Dm G7 2 C Eb dim G7 C

'deed I do. do.

19 LET THE REST OF THE WORLD GO BY

Words by J. Keirn Brennan
 E♭ 7 Music by Ernest R. Ball

With some-one like you, a pal good and true, I'd

like to leave it all be-hind, and go and find Some

place that's known to God a-lone, Just a spot to

call our own. We'll find per-fect peace, Where

joys nev-er cease, Out there be-neath a kind-ly

sky, We'll build a sweet lit-tle nest some-

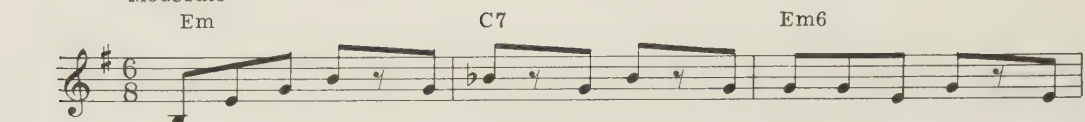
where in the west, And let the rest of the world go

by. With by.

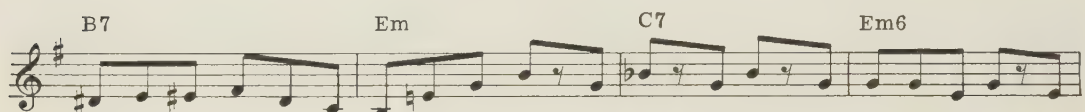
20 LITTLE RED MONKEY

Words by Stephen Gale
Music by Jack Jordan

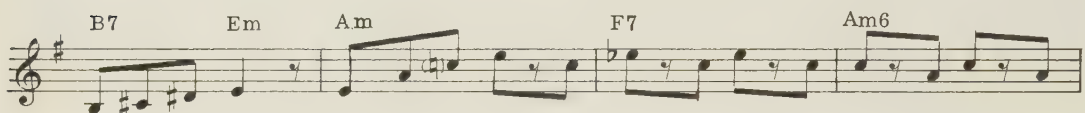
Moderato



Look at the mon - key, fun - ny mon - key, Lit - tle red mon - key,



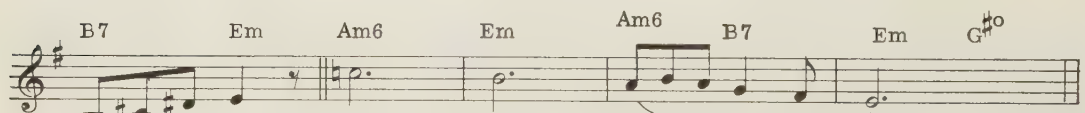
act - in' so fid - ge - ty, Look at the mon - key, fun - ny mon - key, Lit - tle red mon - key,



cute as can be. Where is his ma - ma, pa - pa, sis - ter, bro - ther, cou - sin,



rest of the fa - mi - ly, Lit - tle red mon - key, on his own - some, ve - ry lone - some



mon - key is he.
she. Ah, Ah, Ah, _____

Am7 D7 G

If _____ you get [him] in - to a zoo, _____
[her]

Am7 D7 G

[He'll] _____ do all of [his] tricks for you. _____
[She'll] [her]

Em7 A7 Dmaj7 D7 G7

Won't _____ you drop [him] a line or two, In - vit - ing [him] to the
[her]

Cmaj7 C6 Am6 B7 F#m7 Dm6 B7

zoo, _____ For if you do, _____

Em C7 Em6 B7

[He'll] be a hap - py, snap - py mon-key, Lit-tle red mon - key, act - in' so mer-ri-ly,
[She'll]

Em C7 Em6 B7

I hope you'll like this lit - tle red mon - key, For that fun - ny mon-key is me!

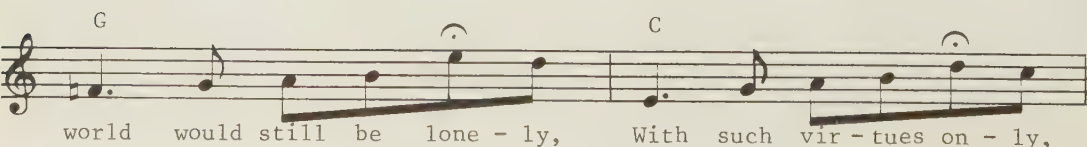
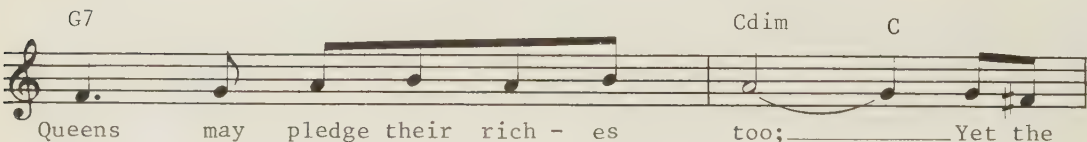
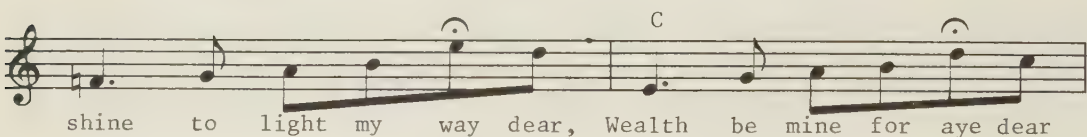
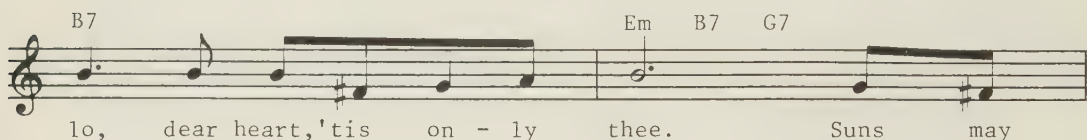
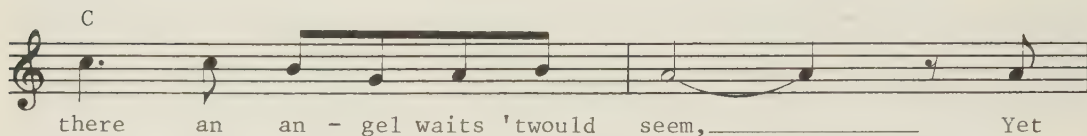
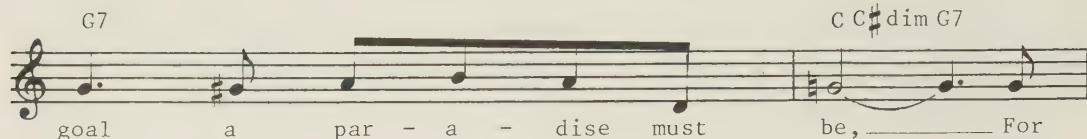
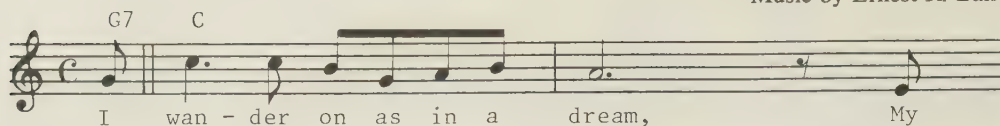
Am6 Em Am6 B7 Em Em6

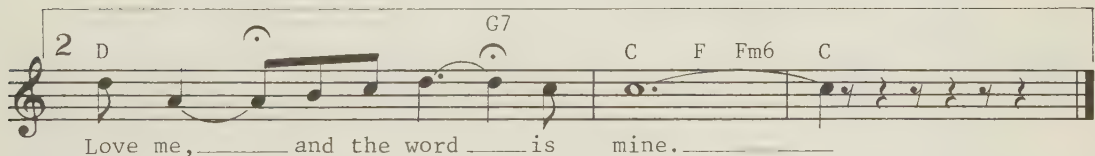
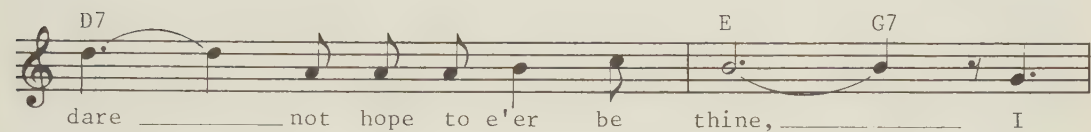
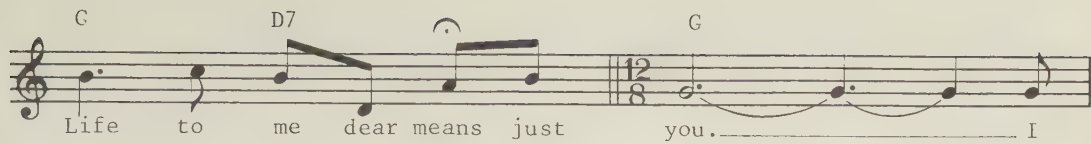
Lit - tle red mon - key, Lit - tle red mon - key, No - bod - y else but me.

21 LOVE ME AND THE WORLD IS MINE

Words by Dave Reed Jnr

Music by Ernest R. Ball





2. My soul soars on to realms above
 Thro' mystic lands it seems to go,
 As if 'twere borne on wings of love,
 The love that only angels know.
 Your bright eyes like beacons guide me,
 Thro' the clouds that hide me
 Would that they were mine to woo;
 All the joys the world may hold dear,
 Lands and wealth untold dear,
 Seem as nought compared to you.

I care not for the stars that shine.....

22 LULLABY OF THE LEAVES

' Words by Joe Young
Music by Bernice Petkere

CHORUS Cm G7

Cra - dle me where south - ern skies can

C7 Fm Dm7 3 G7

watch me with a mil - lion eyes, Oh, sing me to sleep,

Dm7 3 G7 G7+ Cm Ab 7 G7 Cm

Lul-la-by of the leaves. Cov - er me with

G7 C7 Fm

heav-en's blue and let me dream a dream or two. Oh,

Dm7 3 G7 Dm7 3 G7 G7+ Cm Fm6

sing me to sleep, Lul-la-by of the leaves.

Cm Fm 3 3

I'm breez - ing a - long, a-long with the breeze, I'm

hear-ing a song, a song through the trees, Ooh ooh ooh ooh ooh

ooh. That pine mel - o - dy ca - ressing the shore, Fa-

mil - iar to me, I've heard it be - fore, ooh

ooh ooh ooh. That's south land, don't I feel it

in my soul, and don't I know I've

reached my goal, Oh, sing me to sleep,

Lul - la - by of the leaves. leaves.

23 MARY ROSE

English words by Tommie Connor
Music by P. Scheffer, Van Vogel & Han Dunk

REFRAIN

When your eyes are smil-ing You look so be-guil-ing

Ma-ry Rose Ev-'ry care goes fleet-ing

When our lips are meet-ing Ma-ry Rose I love you

true And we'll nev-er part. Heav-en made you The

rose of my heart. There's a glow a-bout you

I'd be lost with-out you Ma-ry Rose.

F Dm7

Bet the moon a pen - ny You're as sweet as an - y

Gm7 C7 F7 Cm7 F7 Bb

Rose that grows. Soon down the aisle In white wed-ding

Bbm/G F/C

clothes You'll look oh so pret - ty

Dm Gm7 C7 1 F Gm7 C7 2 F

When they throw con - fet - ti Ma - ry Rose. Rose.

2. When your eyes are smiling
 You look so beguiling Mary Rose.
 Ev'ry care goes fleeting
 When your lips are meeting Mary Rose.
 It's plain to see
 That You'll never part.
 Heaven made you
 The rose of his heart.
 There's a glow about you
 He'd be lost without you Mary Rose.
 Bet the moon a penny.....

24 MAYBE IT'S BECAUSE I'M A LONDONER

By Hubert Gregg

CHORUS

May - be it's be - cause I'm a Lon - don - er That

I love Lon - don so, May - be it's be - cause I'm a

Lon - don - er That I think of her Where - ev - er I

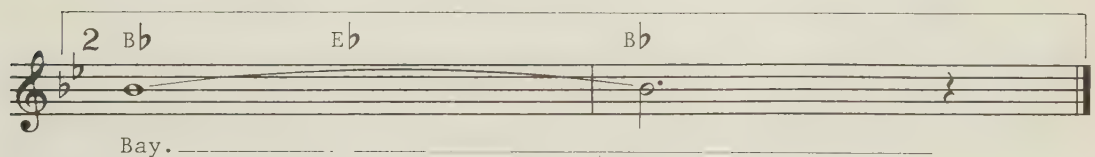
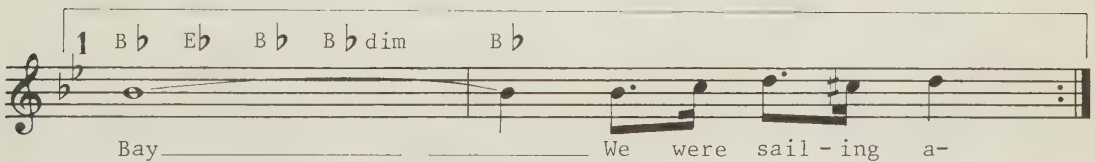
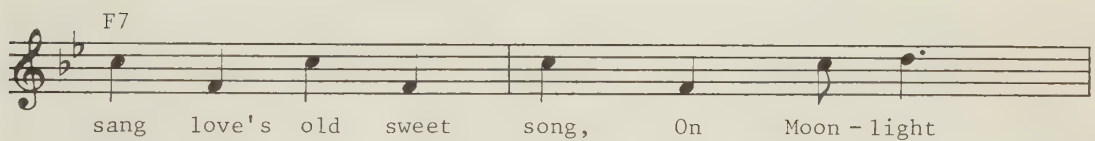
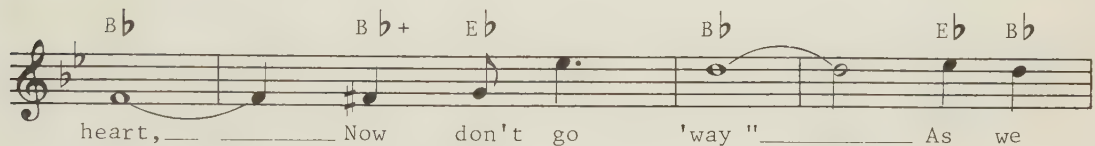
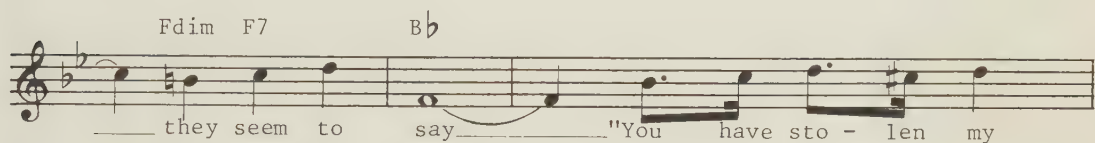
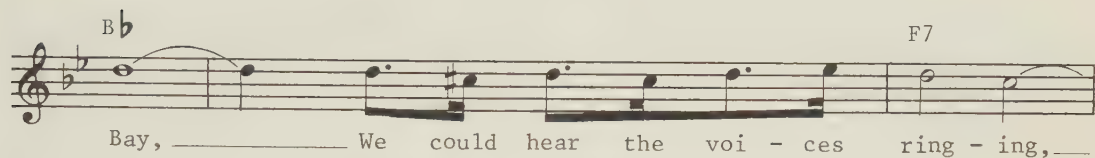
go. I get a fun - ny feel - ing in - side of me Just

walk - ing up and down, May - be it's be - cause I'm a

Lon - don - er That I love Lon - don Town. Town.

25 MOONLIGHT BAY

By Edward Madden & Percy Wenrich



26 MY SWEETIE WENT AWAY

By Roy Turk & Lou Hardman

Moderato

The musical score is written in E-flat major (three flats) and 4/4 time. It consists of nine staves of music. The melody is primarily in the treble clef. Chord symbols are placed above the staff lines. The lyrics are written below the staff lines, with some words underlined. The score includes a key signature change to E-flat major (three flats) and a tempo marking of 'Moderato'. The lyrics are: "My sweet-ie went a-way, but she did-n't say where, she did-n't say when, she did-n't say why; Or bid me good - bye, and I'm as blue as can be.. I know she loves an-o - ther one, but she did-n't say who, she did-n't say which, she did-n't say what this fel - ler had got, that took my sweet-ie from me. I'm like a lit-tle lost sheep and I can't sleep, but I keep try - in' to for - get. My trif - lin' ba - by's gone and left me all a - lone, I groan, my sweet-ie went a - way but she did-n't say where, She did-n't say when, she did-n't say why, I know that I'll die, why don't she hur-ry back home?"

B \flat 7 E \flat E \flat 7 A \flat A \flat m
 "My sweet-ie went a-way, but she did-n't say where, she did-n't say when, she
 E \flat /G G \flat ^o Fm7 B \flat 7
 did-n't say why; Or bid me good - bye, and I'm as blue as can be..
 E \flat E \flat ^o Fm7 B \flat 7 E \flat E \flat 7 A \flat 6
 I know she loves an-o - ther one, but she did-n't say who, she
 A \flat m E \flat /G G \flat ^o Fm7
 did-n't say which, she did-n't say what this fel - ler had got,
 B \flat 7 E \flat A \flat E \flat G Cm G7
 that took my sweet-ie from me. I'm like a lit-tle lost sheep and I
 Cm D7 Cm Cm/E \flat A/E B \flat /F E \flat F \sharp ^o
 can't sleep, but I keep try - in' to for - get. My trif - lin' ba - by's
 B \flat 7 B \flat E \flat E \flat 7
 gone and left me all a - lone, I groan, my sweet-ie went a - way but she
 A \flat A \flat m E \flat /G G \flat ^o Fm7
 did-n't say where, She did-n't say when, she did-n't say why, I know that I'll die,
 B \flat 7 1 E \flat A \flat E \flat B \flat 2 E \flat A \flat E \flat
 why don't she hur-ry back home?" My

27 MY SONG GOES ROUND THE WORLD

Words by Jimmy Kennedy
Original words by Ernst Neubach
Music by Hans May

My song goes round the world, That

song I made for you. Sing - ing your charms to stars a -

-bove you, Tell - ing the world how much I love you; 'Twas

you in - spired my song When love first came to

stay. To ev - 'ry heart ap - peal - ing,

my love re - frain comes steal - ing,

My song will live tho' all things may pass a - way. My way.

1 C G7 2 C D.C.

28 NOW IS THE HOUR

Words by Maewa Kaihui
Music by Clement Scott

Valse Moderato

Now is the hour _____ When we must

say good - bye; _____ Soon you'll be sail

ing Far a - cross the sea. _____ While

you're a - way _____ O please re - mem - ber me, _____

_____ When you re - turn you'll find me

wait - ing here. _____ here. _____

Chords: G, C, Cm6, G, D7, G, C, C6, Gdim, G, Em, A7, D7, G, C, Cm6, G, D7, G, C, C6, Gdim, G, E7, A7, D7, G, D7, G.

29 OH DONNA CLARA

Lyric by Beda
English words by Jimmy Kennedy
Music by J. Petersburski

Oh! Don - na Cla - ra, I've seen you

danc - ing to - night, Your fas - cin - a - tion steals my

heart a - way. Oh! Don - na Cla - ra I'm in a

whirl of de - light, You're just temp - ta - tion in your

ca - ba - ret. For while you're danc - ing and glanc - ing, Where - ev - er

you go my heart goes ro - man - cing; For love I'm just crav - ing, No Sen - or -

it - a is sweet - er than you. Oh! Don - na Cla - ra, I've seen you

danc - ing to - night, Oh! Don - na Cla - ra, I'm in

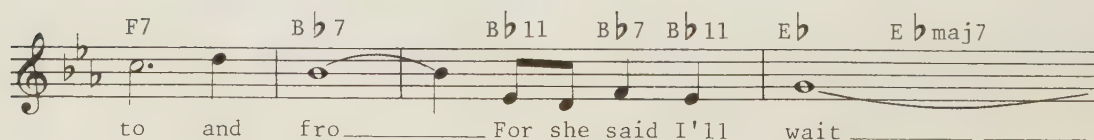
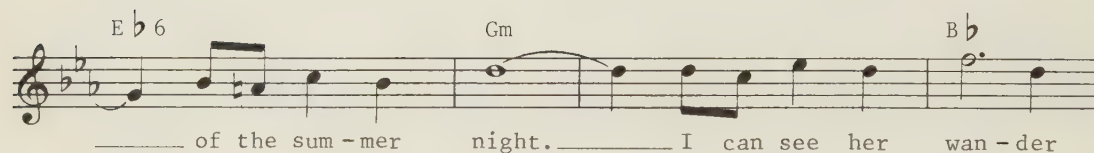
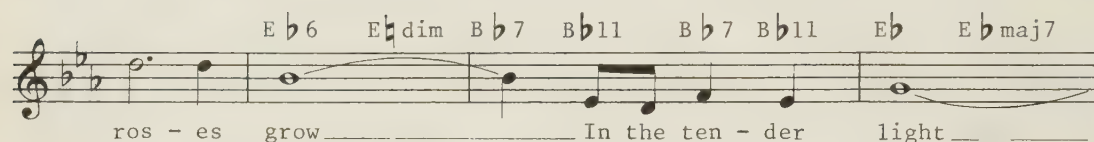
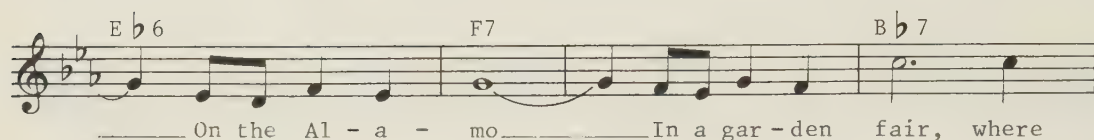
love with you! Oh! Don - na love with you!

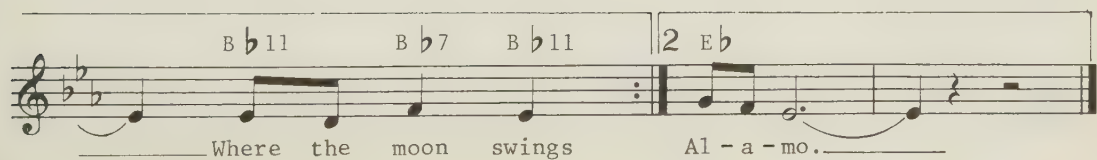
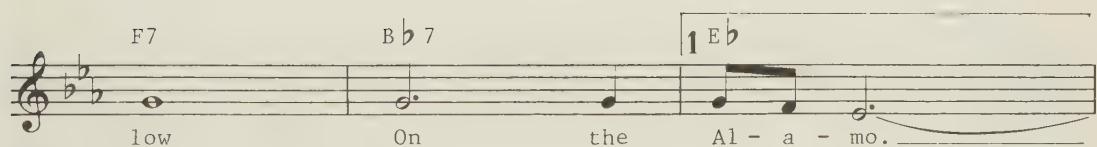
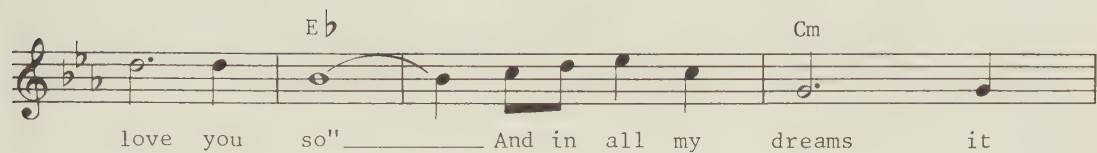
30 ON THE ALAMO

Words by Gilbert Keyes & Joe Lyons

Music by Isham Jones

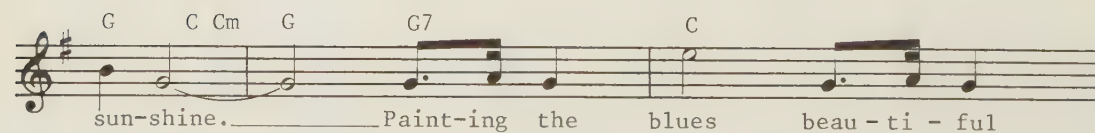
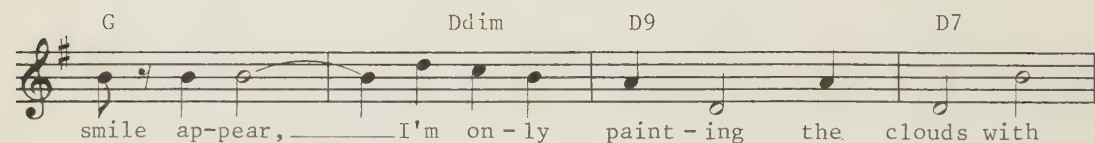
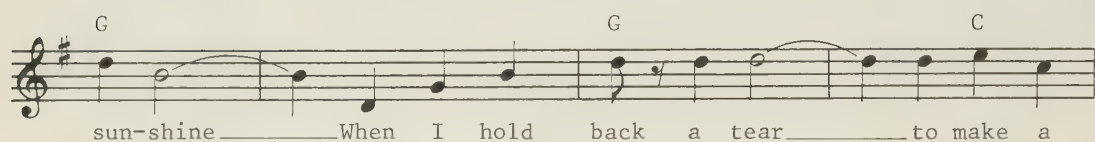
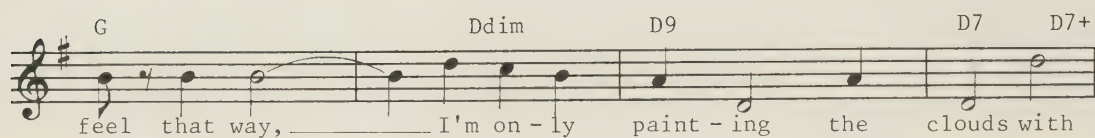
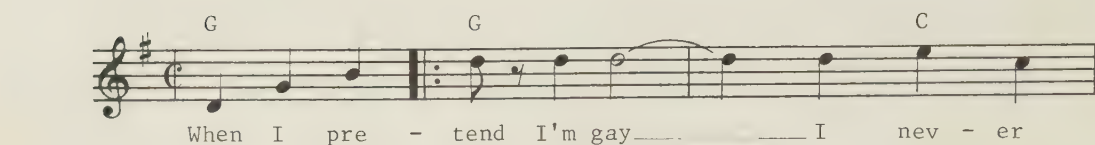
CHORUS

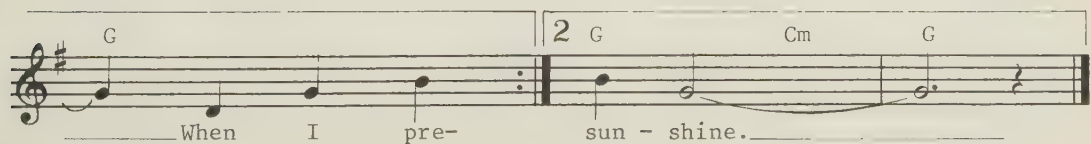
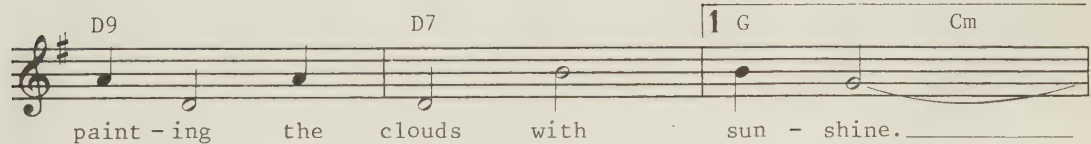
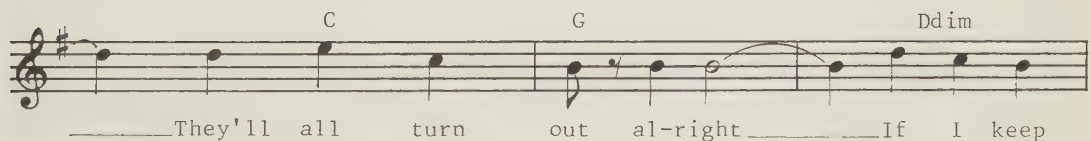
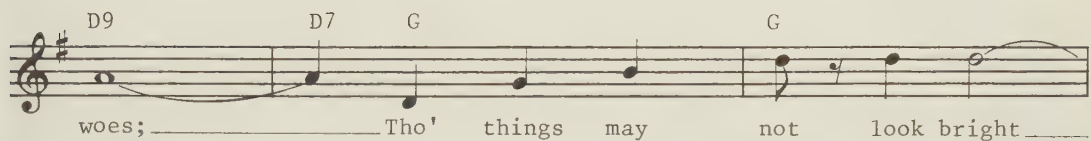
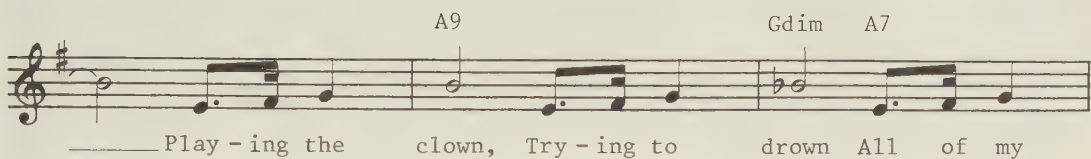
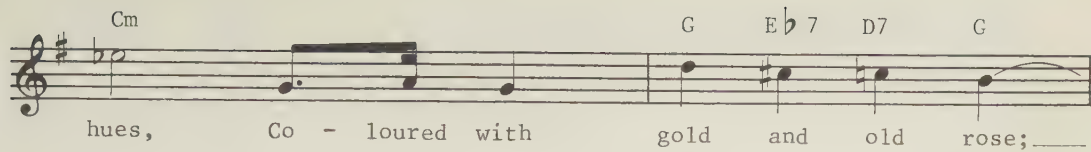




31 PAINTING THE CLOUDS WITH SUNSHINE

Words by Al Dubin
Music by Joe Burke



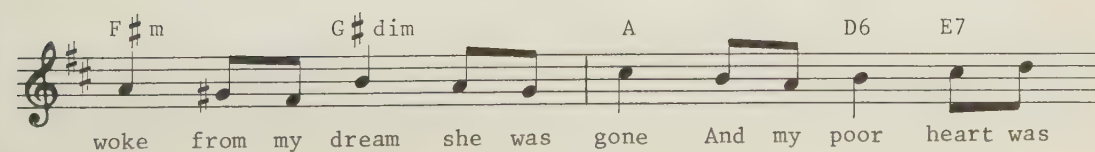
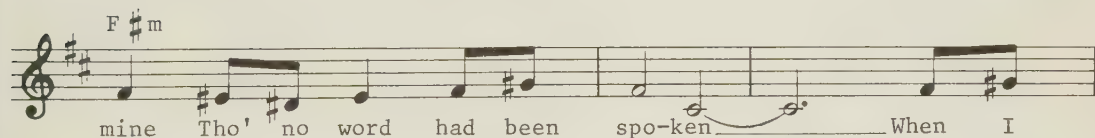
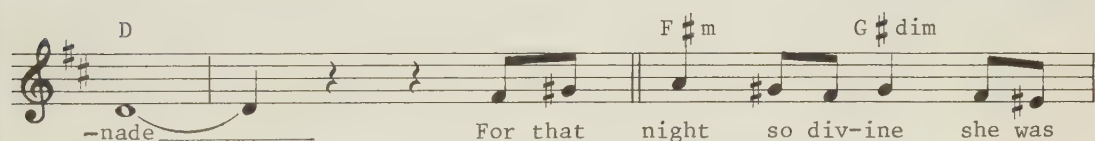
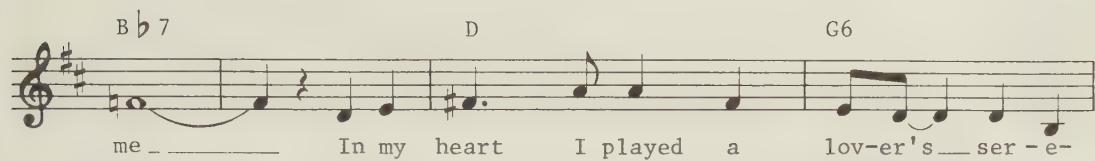
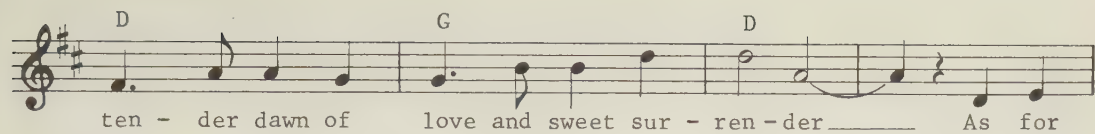


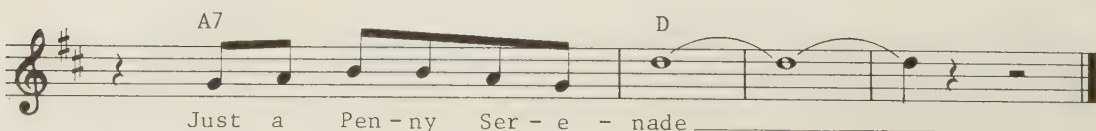
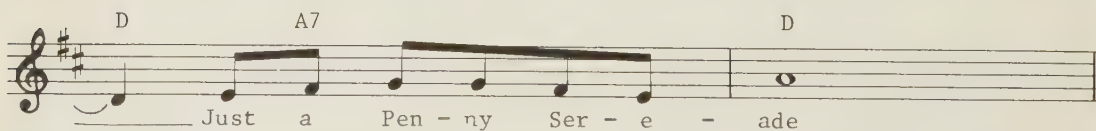
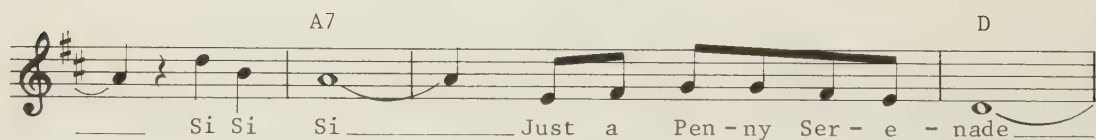
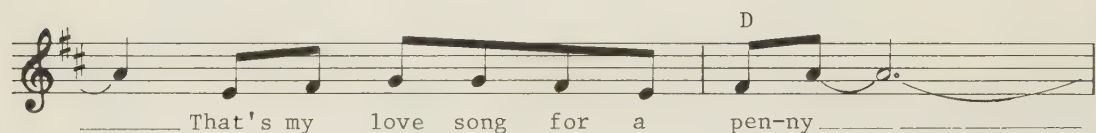
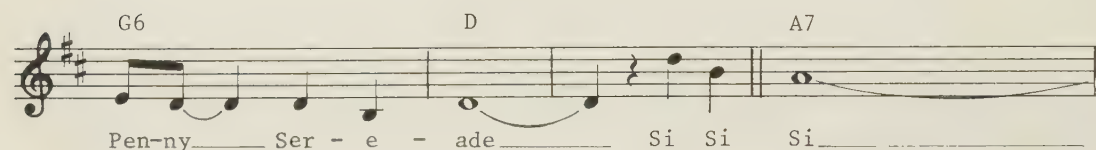
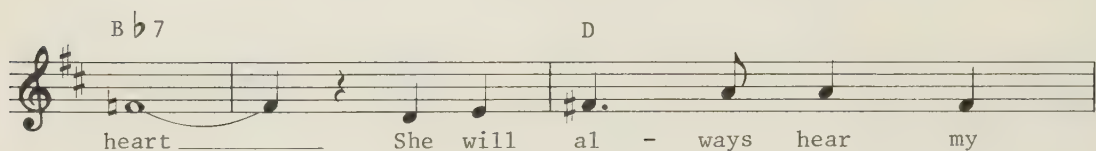
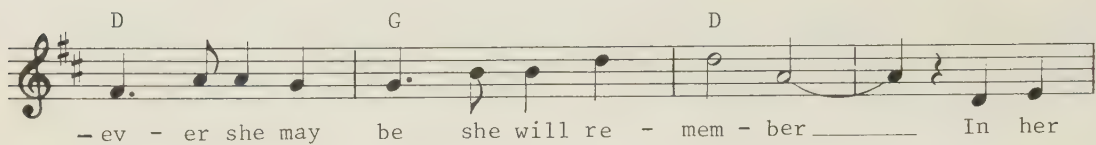
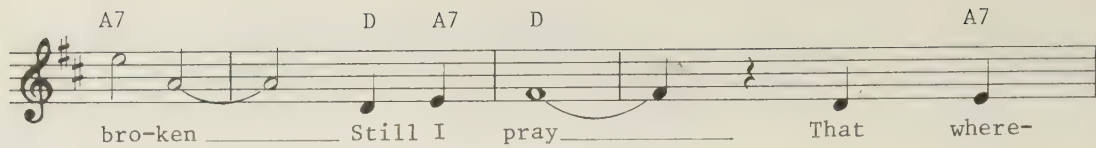
32 PENNY SERENADE

Words by Hal Hallifax
Music by Melle Weersma

The musical score is written in treble clef with a key signature of two sharps (F# and C#). The melody is accompanied by chords indicated above the staff. The lyrics are written below the staff, with some words connected by hyphens and others by long horizontal lines indicating a sustained note or a breath mark.

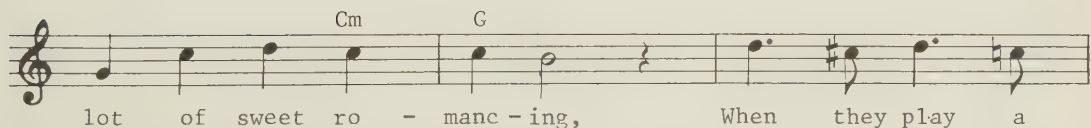
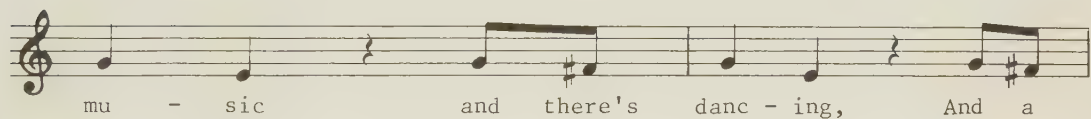
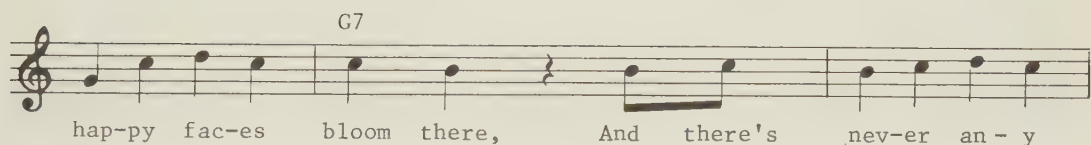
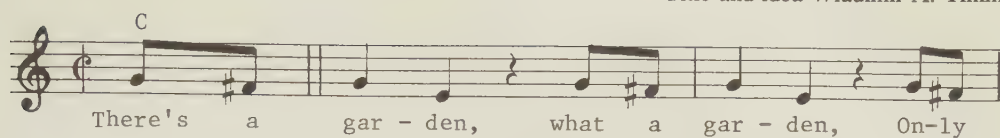
Once I strayed 'Neath the win-dow of a
love-ly sen-o - rit-a And she smiled While I
soft - ly played my Pen-ny Ser - e - nade
Si Si Si You can hear it for a
pen-ny Si Si Si Just a Pen-ny Ser - e -
-nade In her eyes Shone the

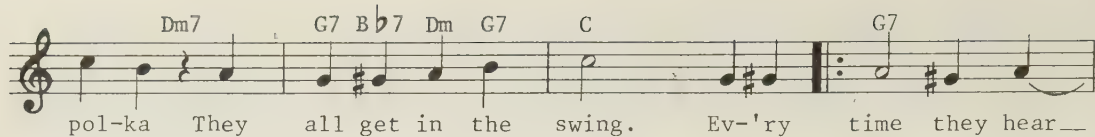


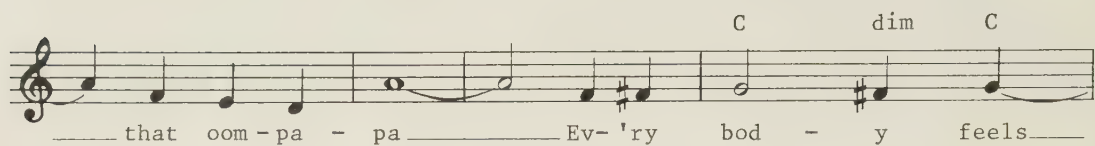


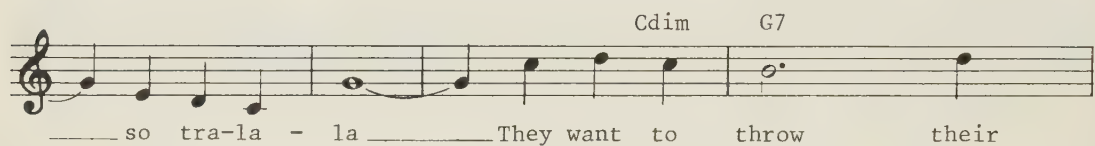
✓ 33 ROLL OUT THE BARREL

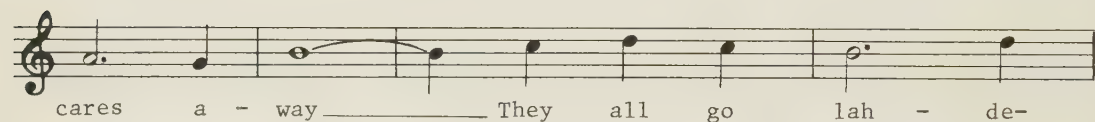
Words by Lew Brown
Music by Jaromir Vejvoda
Title and idea Wladimir A. Timm

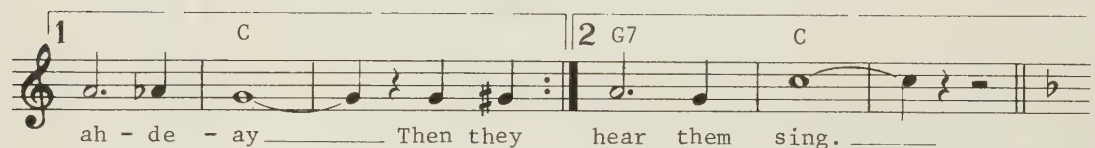


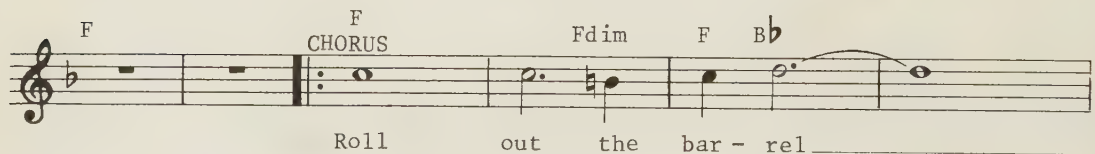

 Dm7 G7 Bb7 Dm G7 C G7
 pol-ka They all get in the swing. Ev-'ry time they hear—

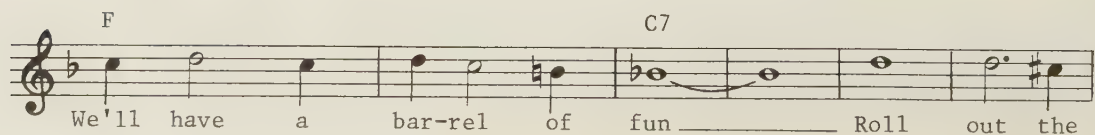

 C dim C
 that oom-pa - pa Ev-'ry bod - y feels—


 Cdim G7
 so tra-la - la They want to throw their


 cares a - way They all go lah - de-


 1 C 2 G7 C
 ah - de - ay Then they hear them sing.


 F CHORUS Fdim F Bb
 Roll out the bar - rel


 F C7
 We'll have a bar-rel of fun Roll out the

bar-rel _____ We've got the blues on the run _____

_____ Zing! Boom! Ta - rar-rel _____ Ring out a

song of good cheer _____ Now's the time to

roll the bar-rel _____ For the gang's all

here. here. _____

1 F Cdim Gm7 C7 2 F / Bb / F / /

Then they hear a rumble on the floor
 It's the big surprise they're waiting for
 And all the couples form a ring
 For miles around you'll hear them sing:

CHORUS

Roll out the barrel.....

34 PHIL THE FLUTER

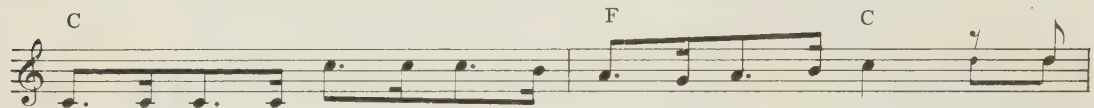
By Percy French



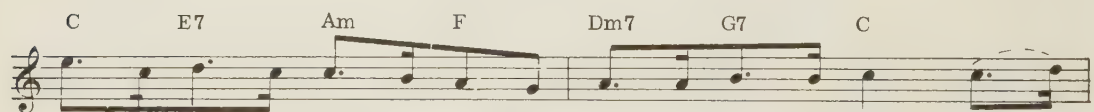
1. Have you heard of Phil the Flu-ter, of the town of Bal - ly-muck? The —
 Mis - ther Den - is Dog - her - ty, who kep' "The Run - nin' Dog"; There was
 lit - tle Mick - y Mul - li - gan got up to show them how, And —
 Phil the Flu - ter tipped a wink to lit - tle crook - ed Pat, "I —



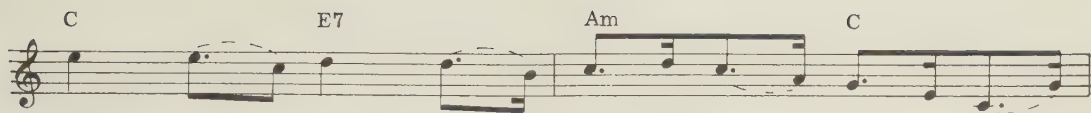
times were go - ing hard with him, in fact, the man was bruk', So he
 lit - tle crook - ed Pad - dy, from the Tir - a - lough - ett bog: There were
 then the wid - da' Caf - fer - ty steps out and makes her bow, "I could
 think it's near - ly time", sez he, for pass - in' round the hat." So —



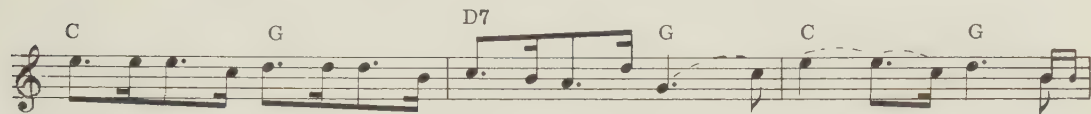
just sent out a no - tice to his neigh - bours, one and all, As
 boys from ev - 'ry Bar - on - y, and girls from ev - 'ry "art", And the
 dance you off your legs", sez she, "as sure as you are born, If ye'll
 Pad - dy passed the cau - been round, and look - ing might - y cute, Sez, "Ye've



how he'd like their com - pa - ny that ev - 'ning at a ball, And —
 beau - ti - ful Miss Bra - dys, in a pri - vate ass and cart, And a -
 on - ly make the pi - per play "the hare was in the corn". So, —
 got to pay the pi - per when he too - thers on the flute", Then —



When writ - in' out he was care - ful to sug - gest to them, That
 -long with — them came — bounc - ing Mrs. — Caf - fer - ty, —
 Phil plays up to the best of his a - bil - i - ty, The
 all joined — in wid the great - est jo - vi - al - i - ty, —



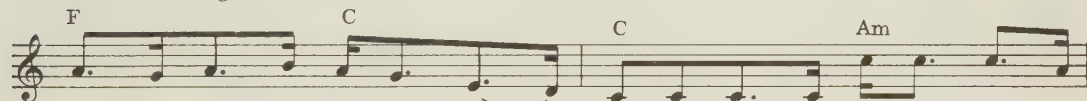
if they found a hat of his con - va - niant to the dure, The more they put in, when -
 Lit - tle Mick - y Mul - li - gan was al - so to the fore; — Rose, Su - zanne, and
 'a - dy and the gen - tle - man be - gin to do their share; — Faith, — then Mick, it's
 Cov - er - ing the buc - kle and the shuf - fle, and the cut; — Jigs were — danced, of the



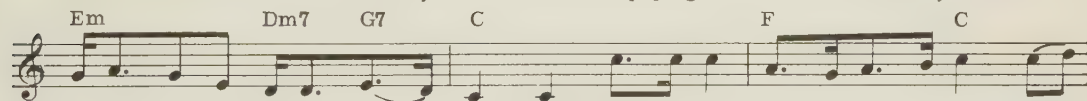
-ev - er he re - quest - ed them, "The bet - ter would the mu - sic be for
 Mar - gar - et O 'Raf - fer - ty, The flow'r of Ad - rum - gul - lion, and the
 you that has a - gil - i - ty! Be - gor - ra! Mrs. — Caf - fer - ty, yer
 ve - ry fin - est qual - i - ty, But the Wid - da' bet the com - pa - ny at



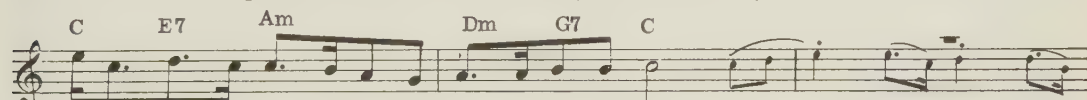
bat - ther - in' the flure"
 Pride of Peth - rav - ore. With the toot of the flute, And the
 lep - pin' like a hare!
 "han - del - ing the fut."



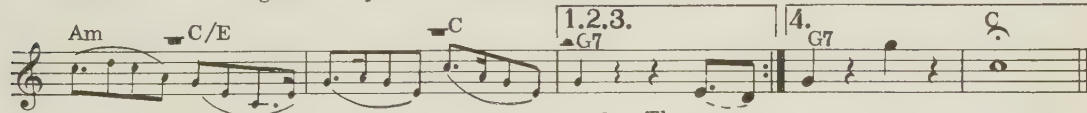
twid - dle of the fid - dle, O' — Hop - ping in the mid - dle, like a



her - rin' on a grid - dle. O' — Up, down, hands a - rown', Cross - in' to the wall, Oh! —



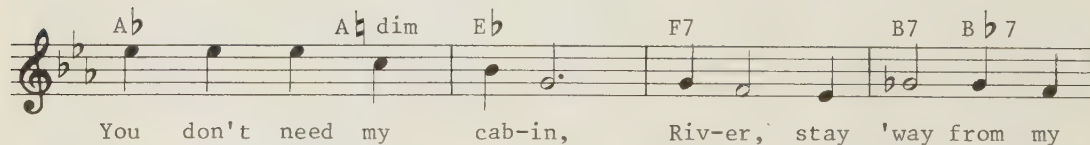
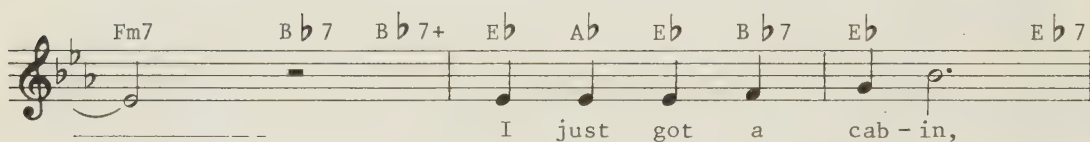
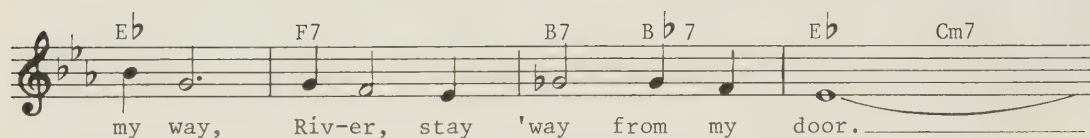
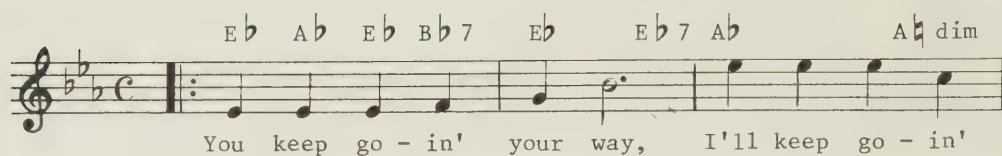
had - n't we the gai - e - ty at Phil the Fluter's Ball.



2. There was
3. First —
4. Then —

35 RIVER STAY 'WAY FROM MY DOOR

Words by Mort Dixon
Music by Harry Woods



E \flat Cm7 Cm6 D7 Gm

door _____ Don't come up _____ an - y

C9 B \flat

high - er, I'm so all a - lone, Leave my bed and my

B \flat dim F7 Fm7 B \flat 7 E \flat A \flat E \flat B \flat 7

fi-re, That's all I own. I ain't break - in'

E \flat E \flat 7 A \flat A \flat dim E \flat F7

your heart, Don't start break - in' my heart, Riv - er stay

B7 B \flat 7 1 E \flat Cm7 Fm7 B \flat 7 B \flat 7+ 2 E \flat Fm7 E \flat

'way from my door. door.

36 SERENADE IN THE NIGHT

By C. A. Bixio & B. Cherubini
English lyrics and musical adaptation by Jimmy Kennedy

The musical score is written on a single treble clef staff in C major. It consists of six lines of music. The first line begins with a C major chord, followed by a G7+ chord, then a C major chord, and ends with an E♭dim chord. The second line starts with a G7 chord, followed by a Gdim chord, and then a G7 chord. The third line begins with an Fm chord, followed by a G7 chord, then a C major chord, and ends with a G7+ chord. The fourth line starts with a C major chord, followed by an E♭dim chord, then a G7 chord, and ends with a Gdim chord. The fifth line begins with a G7 chord. The sixth line starts with an Fm chord, followed by a G7 chord, then a C major chord, and ends with a C major chord. The lyrics are written below the staff, with some words underlined. The music is a simple melody with some syncopation and a key signature of one flat (B♭).

C G7+ C E♭dim
Ser - en - ade in the night, 'neath a fair la - dy's

G7 Gdim G7
win - dow, Just the same ser - en - ade that I ten - der - ly

Fm G7 C G7+
played on a night long a - 'go, There were stars in the

C E♭dim G7 Gdim
sky, And I sang 'neath the ro - ses,

G7
But she gave not a sign that she'd ev - er be

Fm G7 C C
mine, And my love sto - ry clos - es Oh!

Fm Cdim C Cm

Why _____ must the south wind be bring - ing it? _____ Oh!

D7 G7

Why? _____ must my heart keep on sing - ing it? _____

C G+7 C E \flat dim

_____ Ser-en-ade in the night _____ from the past comes to

G7 Gdim G7

haunt me, _____ When I hear that re-

Fm G7

frain, oh, my heart aches a - gain For that lost love of

1 C Cdim Fm C G7+ 2 C

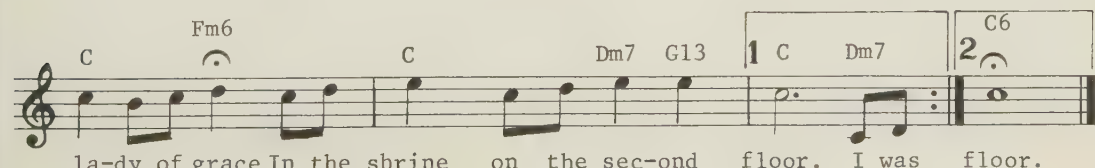
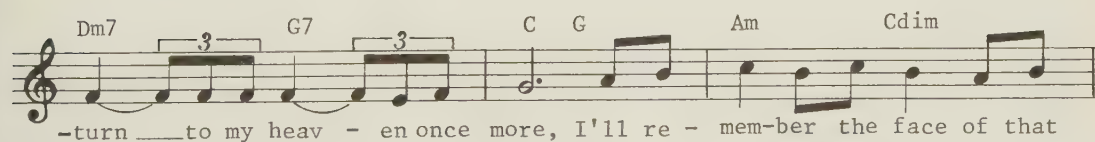
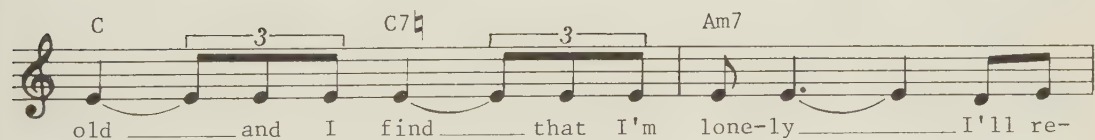
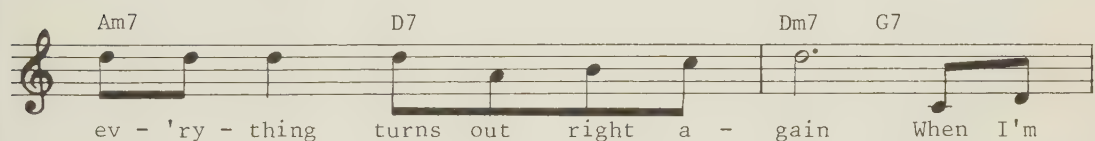
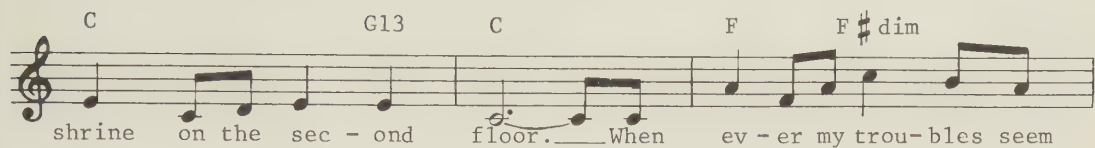
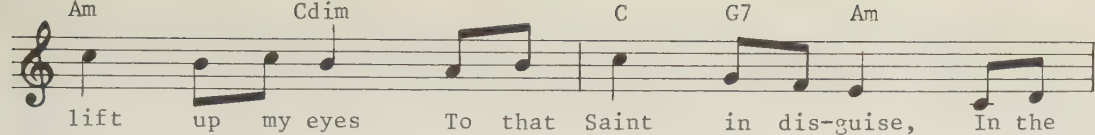
mine. _____ Ser-en-ade in the mine. _____

37 THE SHRINE ON THE SECOND FLOOR

Words by Julian More, David Heneker & Monty Norman
Music by David Heneker & Monty Norman

The musical score is written on a single treble clef staff in C major, 4/4 time. It consists of six lines of music. Chord symbols are placed above the staff: Dm7, C, C7b9, Am7, Dm7, G7, C, G, Am, Cdim, C, G7, Am7, D7, G7, Dm7, C, C7b9, Am7, Dm7, G7, C, G. There are three triplet markings (indicated by a '3' over a bracket) on the following notes: the first triplet is on the notes G4, A4, B4 in the first line; the second triplet is on the notes G4, A4, B4 in the second line; the third triplet is on the notes G4, A4, B4 in the fifth line. The lyrics are: 'I was born in the heart of a ci-ty in a room that I'll al-ways a-dore Though it's not much to see, It's like heav-en to me the shrine on the sec-ond floor. There's a beau-ti-ful grey-haired Ma-don-na Who once taught me what life had in store, And I'.

I was born in the heart of a ci-ty in a room that I'll al-ways a-dore Though it's not much to see, It's like heav-en to me the shrine on the sec-ond floor. There's a beau-ti-ful grey-haired Ma-don-na Who once taught me what life had in store, And I



38 THE SUNSHINE OF YOUR SMILE

Words by Leslie Leonard Cooke
Music by Lilian Ray

E \flat **Cm7** **Fm7**

1. Dear face that holds so sweet a smile for me,
2. Shad - ows may fall up - on the land and sea,

F7 **B \flat 7**

Were you not mine, how dark the world would be!
Sun - shine from all the world may hid - den be;

E \flat **C7** **Fm**

I know no light a bove that could re - place
But I shall see no cloud a - cross the sun;

A \flat m6/C \flat **E \flat** **F7** **B \flat 7**

Love's ra - diant sun - shine in your dear, dear face.
Your smile shall light my life, till life is done!

REFRAIN

Give me your smile The love-light in your eyes,

Life could not hold a fair-er Par-a-dise!

Give me the right To love you all the while,

My world for ev-er, The

sun-shine of your smile!

✓ 39 SO DEEP IS THE NIGHT

Original words by Jean Marietti & Andrew Viand

English words by Sonny Miller

Music by Chopin arranged by Mario Melfi

Moderato

So deep is the night, — No moon to - night, —

— No friend-ly star to guide me with its light; — Be still my

heart Si - lent lest my love should be re - turn - ing — from a

world far a - part. So deep is the night, O lone-ly night, —

— On bro - ken wings my heart has tak - en flight — And left a

dream. In my dream our lips are blend-ing Will my dream be nev - er end - ing?

Will your mem-'ry haunt me till I die? — A - lone am I,

Deep in - to the night Wait-ing for the light — A - lone am I, —

— I won - der why? — Deep is the night. — So night. —

40 TAKES TWO TO TANGO

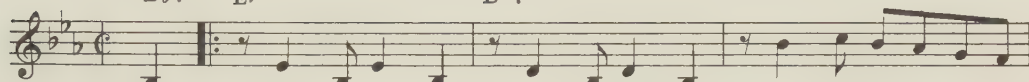
Words by Dick Manning
Music by Al Hoffman

Moderato

B \flat 7

E \flat

B \flat 7



Takes two to tan-go, Two to tan-go, Two to real-ly get the

E \flat

B \flat 7 E \flat

B \flat 7



feel-ing of ro-mance. Let's do the tan-go, Do the tan-go, Do the dance of

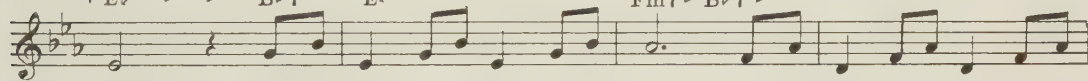
1

E \flat

B \flat 7

E \flat

Fm7 B \flat 7



love. You can sail on a ship by your-self, Take a nap or a nip by your-

E \flat

B \flat 7

E \flat

A \flat

A $^{\circ}$



- self, You can get in-to debt on your own, There are

E \flat

A \flat

E \flat

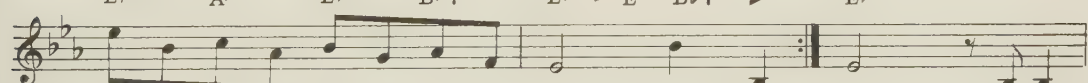
B \flat 7

E \flat

E $^{\circ}$

B \flat 7

2 E \flat



lots of things that you can do a-lone. But, takes love. It takes

Fm7

B \flat 7

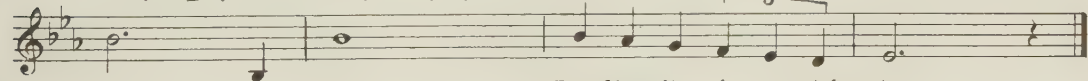
Fm7

B \flat 7

3

3

E \flat

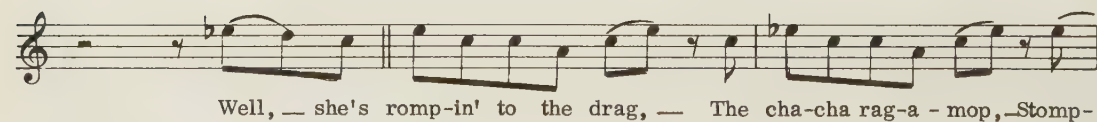
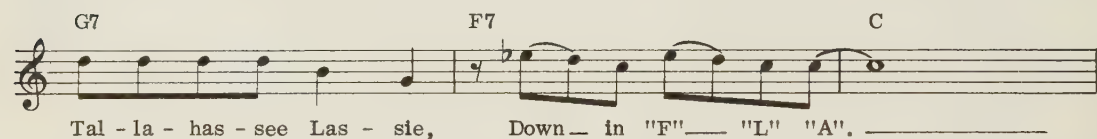
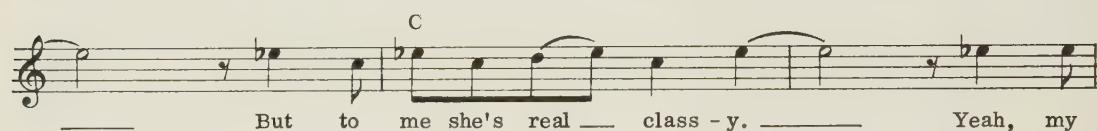
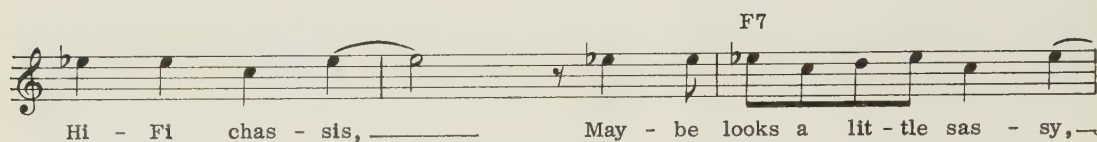
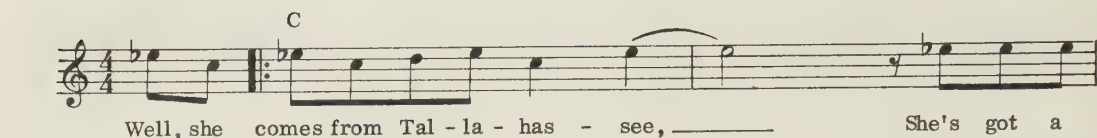


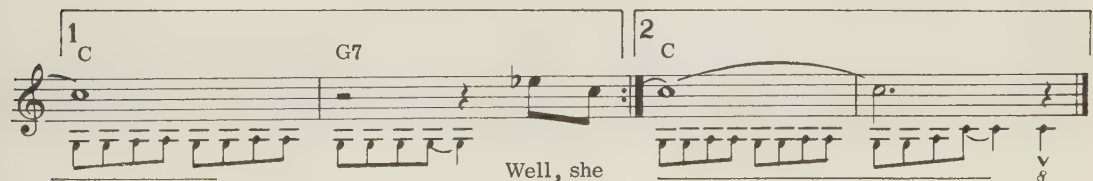
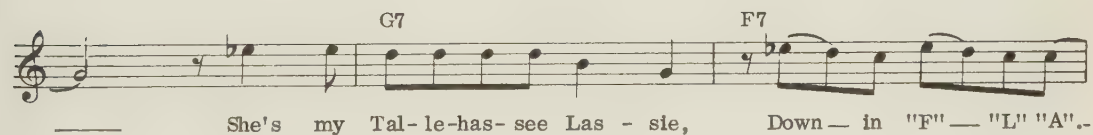
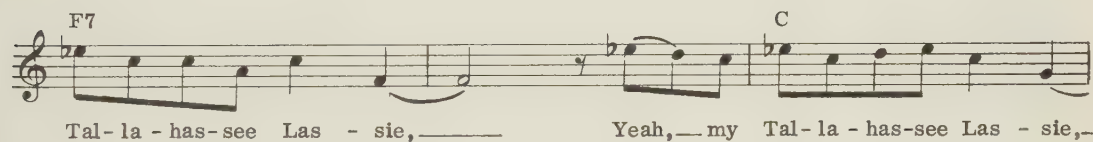
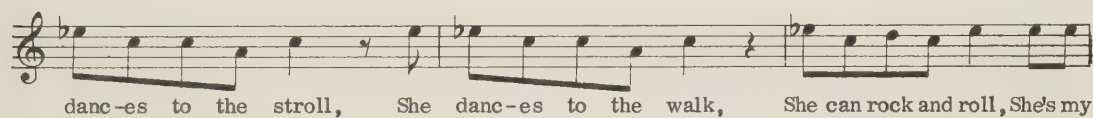
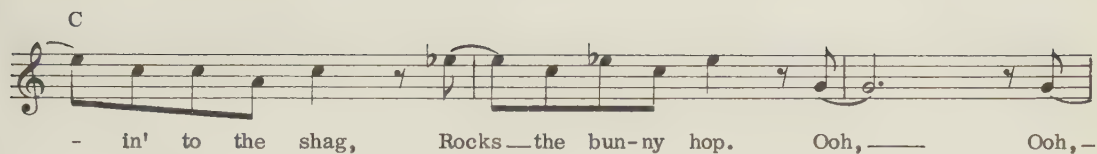
two, takes two, Dar-ling, it al-ways takes two.

41 TALLAHASSEE LASSIE

By Frank C. Slay Jnr., Bob Crewe & Frederick A. Piscariello

With a rock





42 TOO BEAUTIFUL TO LAST

Words by Paul Francis Webster
Music by Richard Rodney Bennett

Moderato

C *Am*

The days of au - tumn splen-dour, Those mo-ments warm and ten - der,

Dm *G7* *C* *Fm* *C*

Was it too beau - ti - ful to last? The love we shared to-geth-er,

Am *Dm* *G7* *C*

The dreams we dared to gath - er, Was it too beau - ti - ful to last?

Fm7 *Bb7* *Eb*

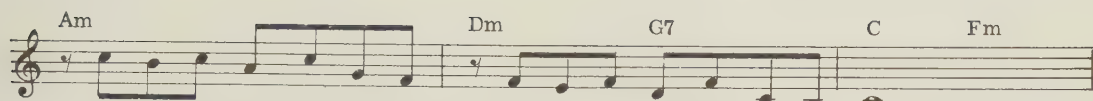
Walk-ing hand in hand, ——— The dawn dis-clos-es — We were dream-ing of a land —

Eb7 *Ab* *D7*

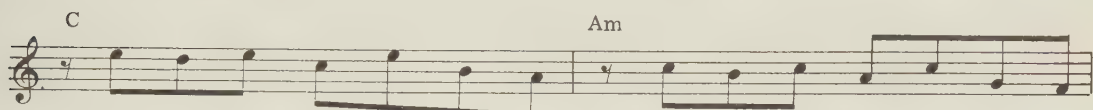
— Where love re-pos - es, But cast-les made of sand, Like win-ter ros - es, Are

Fm *G7* *To Coda* *a tempo*
rall. *ten. ten. ten. C*

fa - ted to die, my dar-ling, Like you and I, my darl-ing, Where are those sweet Septembers



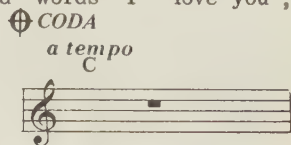
The joy my heart re-mem-bers? Lost in the sha-dows of the past.



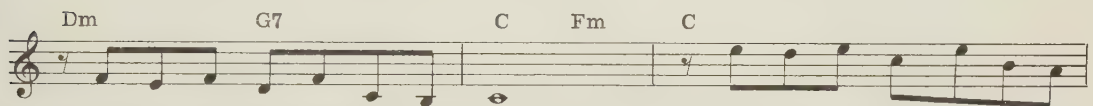
The rain-bow arched a - bove you, The sa - cred words "I love you",



Why did that dream go by so fast?



Where are those sweet Sep - tem - bers, The joy my heart re - mem-bers?



Lost in the sha-dows of the past. The rain-bow arched a - bove you,



The sa - cred words, "I love you", Why did that dream go by so



fast? Was it too beau-ti - ful, Was it too beau-ti - ful to last?_



a tempo C

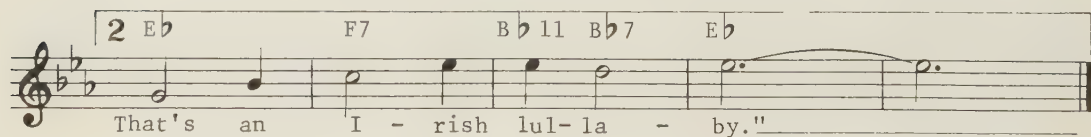
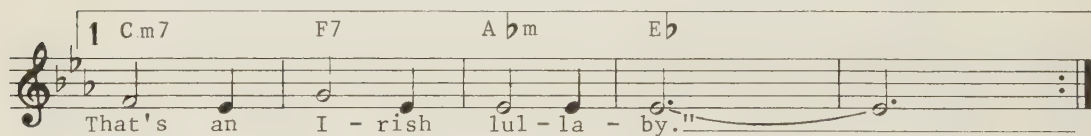
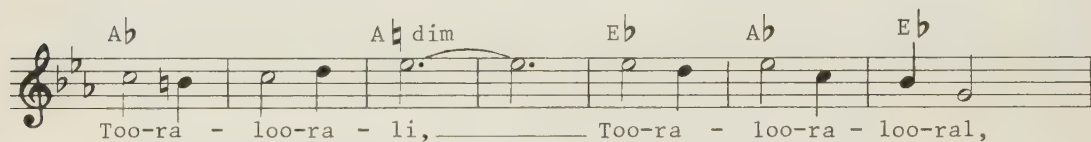
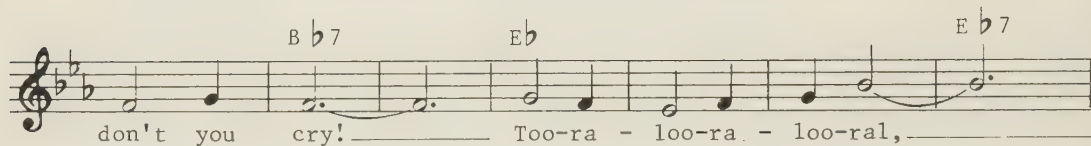
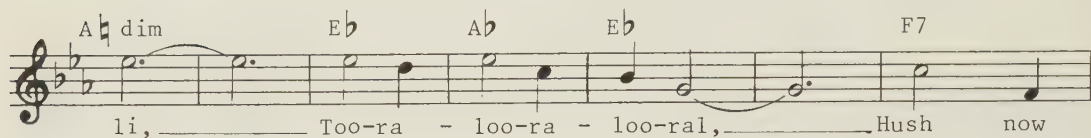
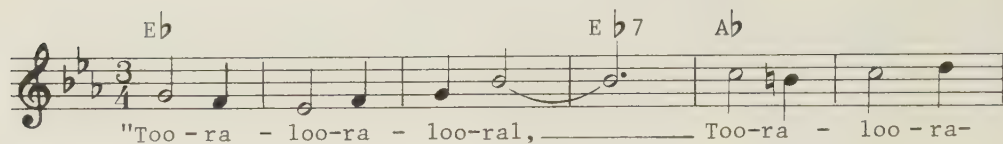
rall. F

G11

C

43 THAT'S AN IRISH LULLABY

By J. R. Shannon



44 THE YOUNG ONES

By Sid Tepper & Roy C. Bennett

The young ones, Dar - ling, we're the

young ones, And young ones

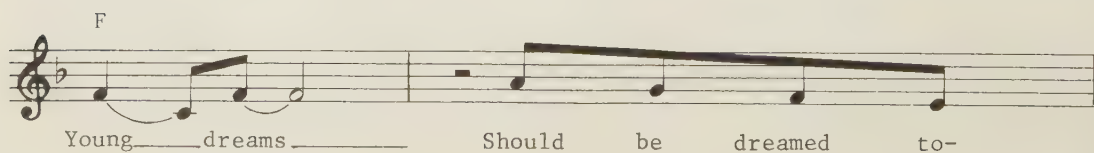
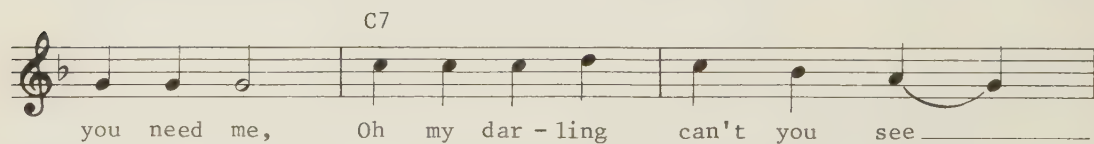
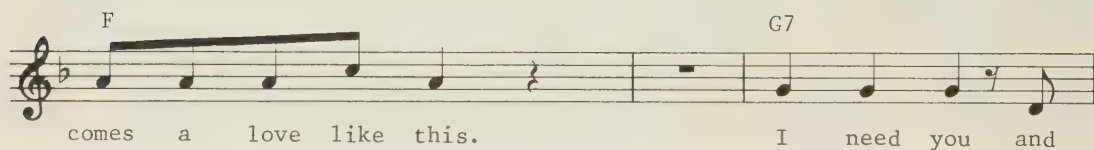
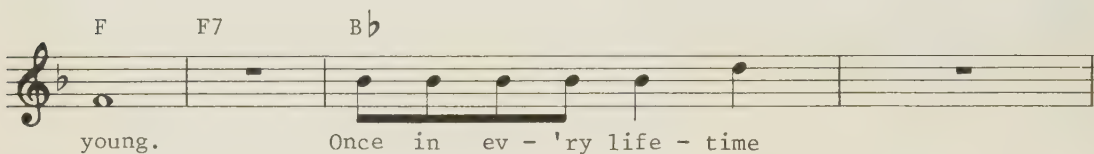
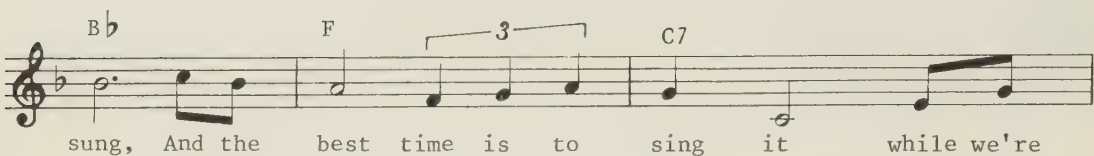
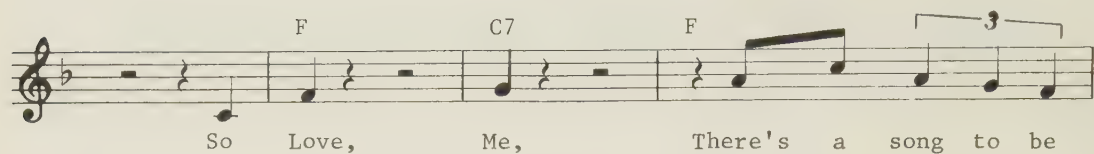
should - n't be a - fraid. To live,

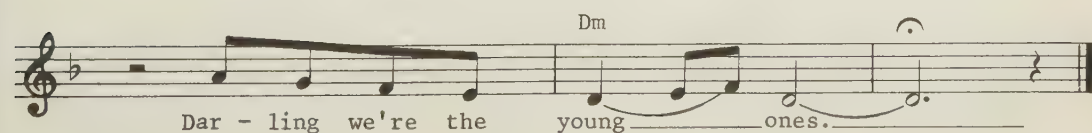
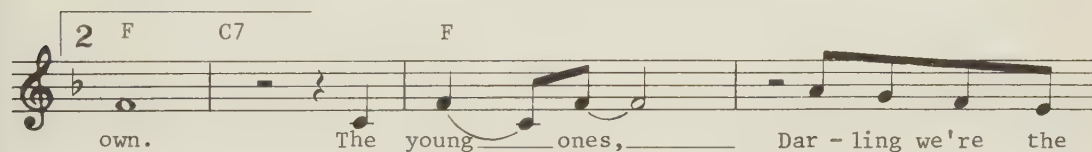
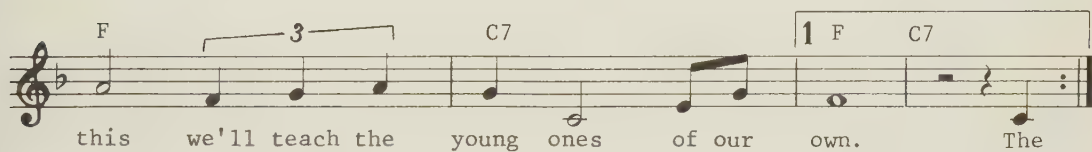
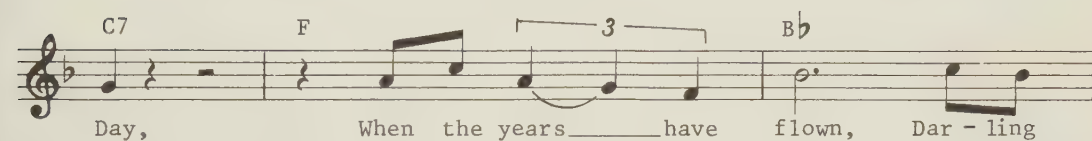
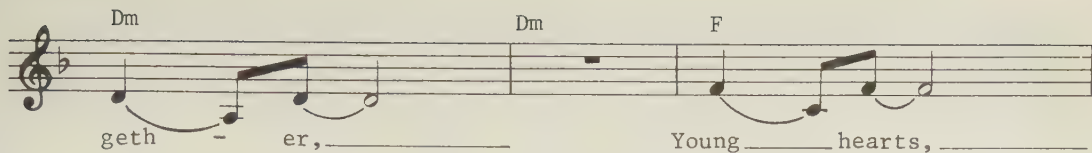
Love, While the flame is strong, for

we won't be the young ones ve - ry long. To

mor - row Why wait till to - mor - row,

Chords: F, Dm, C7, Bb, C7





45 WHAT A DIFFERENCE A DAY MADE

Words by Stanley Adams
Music by Maria Grever

Slowly

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of five staves of music. The first staff begins with a 'Slowly' tempo marking. Chord symbols are placed above the notes: F, Bb, C7, and Bb. There are three triplet markings (indicated by a '3' over a bracket) on the first, third, and fourth staves. The lyrics are written below the notes, with some words split across lines. The score ends with a double bar line.

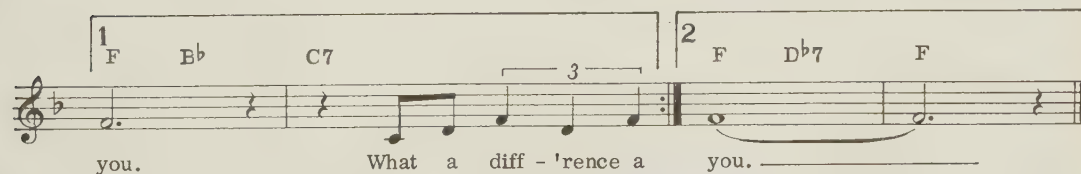
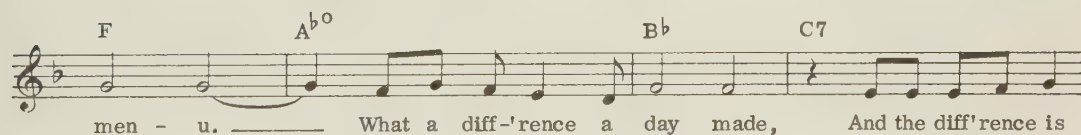
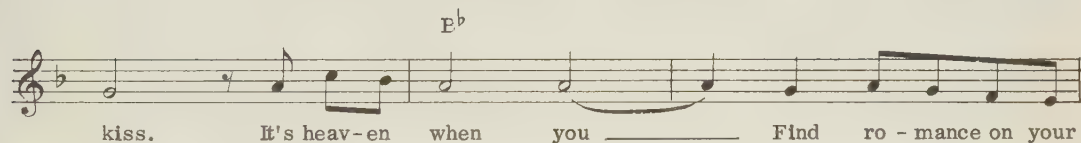
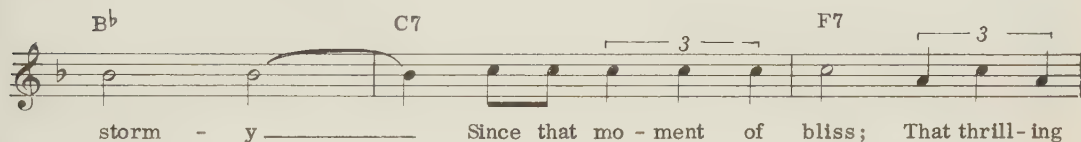
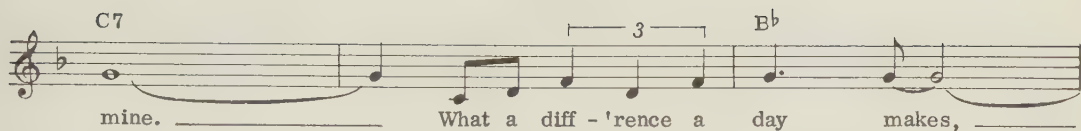
What a diff - 'rence a day made, Twen - ty four lit - tle

ho - urs, Brought the sun and the flow - ers,

Where there used to be rain. My yes - ter - day was

blue dear, To - day I'm part of you dear,

My lone - ly nights are thru' dear, Since you said you were



46 WHEN SOMEBODY THINKS YOU'RE WONDERFUL

By Harry Woods

REFRAIN

The musical score is written in E-flat major (three flats) and 4/4 time. It consists of seven staves of music. The first staff is the beginning of the refrain, marked with a double bar line and repeat dots. Each staff contains a triplet of eighth notes on the first half of the measure, followed by a quarter note on the second half. Chords are indicated above the notes: E-flat, D7, B-flat m add G, C7, F7, F7(b9), B-flat 7, B-flat aug, E-flat, C m B-flat aug, and D7. The lyrics are written below the notes, with some words spanning across measures.

When some - bo - dy thinks _____ you're won - der - ful,

what a diff - 'rence in _____ your day.

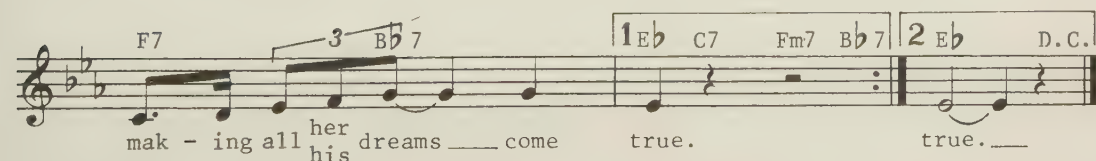
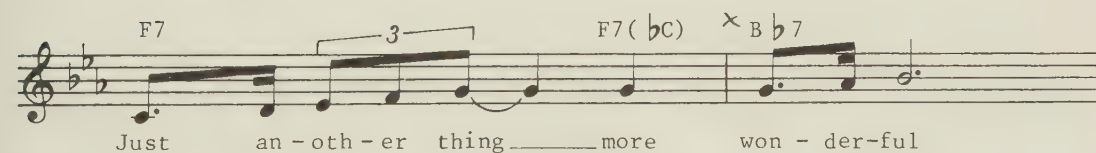
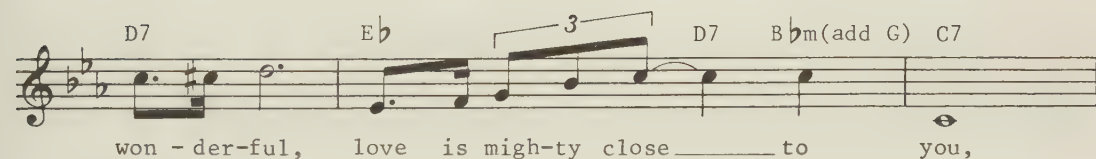
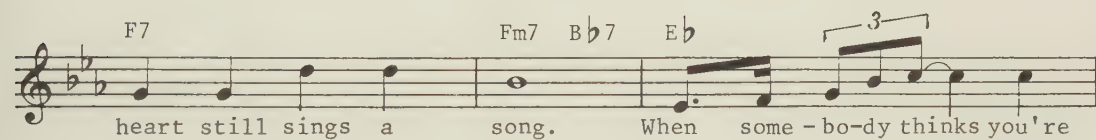
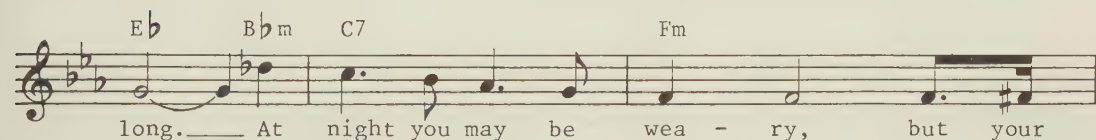
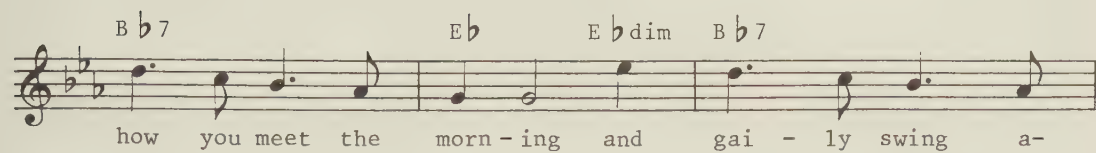
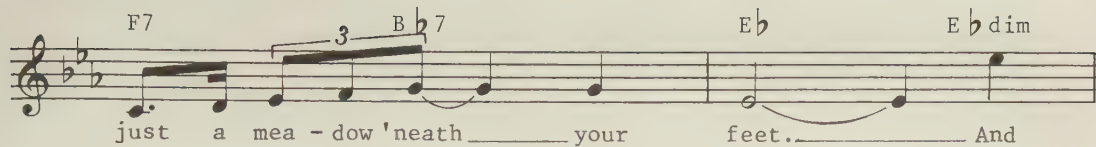
Seems as tho' your trou - bles dis - ap - pear

like a fea - ther in _____ your way. _____

When some - bo - dy thinks _____ you're won - der - ful,

tells you with a smile _____ so sweet,

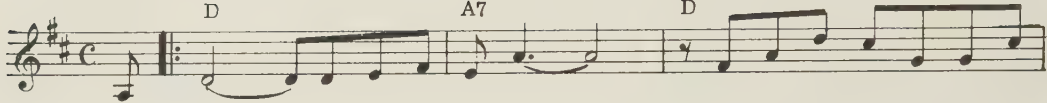
What are lit - tle stones _____ you step up - on,



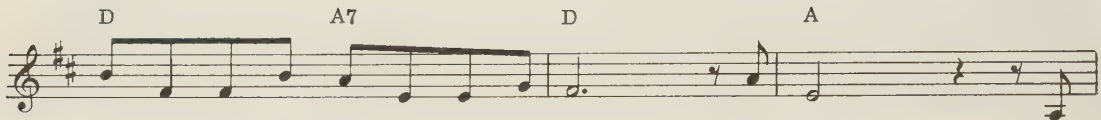
47 WINTER WORLD OF LOVE

By Les Reed & Barry Mason

Moderato



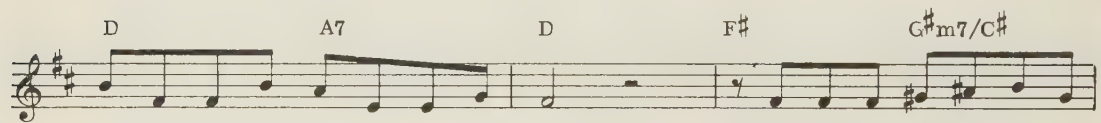
1. My love, the days are cold-er, _____ So let me take your hand and
- cause the nights are long-er, _____ We'll have the time to say such



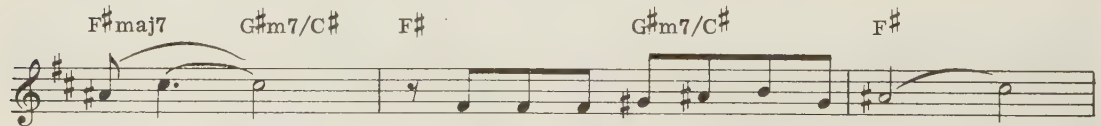
lead you through a snow-white land	Oh, oh,	oh, oh	my
ten - der things be-fore each day	Oh, oh,	oh, oh	and



love _____ the year is old - er, _____ So let me hold you tight and
then _____ when love is strong-er, _____ Per-haps you'll give your heart and



while a - way this win - ter night oh, oh. I see the fire-light in your
prom-ise me we'll nev - er part oh, no. And at the end of ev - 'ry



eyes, _____ Come kiss me now be - fore it dies. _____
year, _____ I'll be so glad to have you near. _____

A7 *f* Em7 A7 D

We'll find a win-ter world of love 'Cause love is warm-er in De-

Em7 A7

-cem - ber. My dar-ling stay here in my arms 'till

sum - mer comes a - long. And in our

D Em7

The second staff of music continues the melody from the first staff. It begins with a D major chord and contains the notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics "win-ter world of love You'll see we al-ways will re - mem - ber," are written below the staff.

win-ter world of love You'll see we al-ways will re - mem - ber,

That as the snow lay on the ground we found our win - ter world of

love. 2. Be- found our win-ter world of love.

48 YOU MUST HAVE BEEN

A BEAUTIFUL BABY

Words by Johnny Mercer
Music by Harry Warren

Moderato

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a double bar line and a repeat sign. The melody is primarily in the treble clef. Chord symbols are placed above the staff lines. The lyrics are written below the staff lines, with some words split across lines. The score ends with a double bar line and a repeat sign.

Chord symbols: G7, C, Dm7, C^o, C, C+, C7, F9, Cm7, A^bm, F9, A^b, B^b9, A^b, B^b7, E^b, C^o, Fm7, B^b7, G7, C, Dm7, C^o, C, C+, C7, F9, Cm7, F9, Cm7, A^bm, F7, E^b, E^b+, Cm, E^b+, E^b, Cm7, F9, C^o, E^b, G7, C7, C+, C7, F9, A^b, B^b7, 1 E^b G7, 2 E^b.

Lyrics:
You must have been a beau - ti - ful ba - by, ——— You
must have been a won - der - ful child, ——— When you were on - ly start - in' to
go to kin - der - gar - ten, I bet you drove the lit - tle boys — wild. ——— And
when it came to win - ning blue rib - bons, ——— You must have shown the oth - er kids how, —
——— I can see the judg - es eyes — as they hand - ed you the prize, I
bet you made the cu - test bow. ——— Oh! you must have been a beau - ti - ful ba -
by, — 'Cause ba - by look at you now. ——— You ———

EMI *Buskers*

- | | | | |
|----|-----------------------------------|----|---------------------------------------|
| 1 | AT THE CAFE CONTINENTAL | 26 | MY SWEETIE WENT AWAY |
| 2 | AUF WIEDERSEHN | 27 | MY SONG GOES ROUND THE WORLD |
| 3 | THE BAND PLAYED ON | 28 | NOW IS THE HOUR |
| 4 | BOOM | 29 | OH DONNA CLARA |
| 5 | BY A WATERFALL | 30 | ON THE ALAMO |
| 6 | CAN'T WE TALK IT OVER | 31 | PAINTING THE CLOUDS WITH SUNSHINE |
| 7 | CHARMAINE | 32 | PENNY SERENADE |
| 9 | CHERISH | 34 | PHIL THE FLUTER |
| 8 | CLOSE YOUR EYES | 35 | RIVER STAY 'WAY FROM MY DOOR |
| 10 | COME TO ME, BEND TO ME | 33 | ROLL OUT THE BARREL |
| 11 | DINAH | 36 | SERENADE IN THE NIGHT |
| 13 | GAL IN CALICO | 37 | THE SHRINE ON THE SECOND FLOOR |
| 12 | GIVE MY REGARDS TO BROADWAY | 39 | SO DEEP IS THE NIGHT |
| 14 | HALF AS MUCH | 38 | THE SUNSHINE OF YOUR SMILE |
| 15 | HAWAIIAN WAR CHANT | 40 | TAKES TWO TO TANGO |
| 17 | I FOUND A MILLION DOLLAR BABY | 41 | TALLAHASSEE LASSIE |
| 18 | IDA | 43 | THAT'S AN IRISH LULLABY |
| 16 | IN A SHADY NOOK | 42 | TOO BEAUTIFUL TO LAST |
| 19 | LET THE REST OF THE WORLD GO BY | 45 | WHAT A DIFFERENCE A DAY MADE |
| 20 | LITTLE RED MONKEY | 46 | WHEN SOMEBODY THINKS YOU'RE WONDERFUL |
| 21 | LOVE ME AND THE WORLD IS MINE | 47 | WINTER WORLD OF LOVE |
| 22 | LULLABY OF THE LEAVES | 48 | YOU MUST HAVE BEEN A BEAUTIFUL BABY |
| 23 | MARY ROSE | 44 | THE YOUNG ONES |
| 24 | MAYBE IT'S BECAUSE I'M A LONDONER | | |
| 25 | MOONLIGHT BAY | | |



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